

The Illustrated
**LONDON
NEWS**

**THE POPE
IN BRITAIN**

JUNE 1982 95p

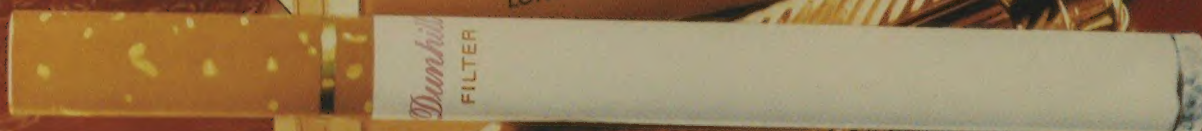
**BATTLE FOR
THE FALKLANDS**



Full guide to what's on in June starts on page 96
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The Illustrated LONDON NEWS

Number 7007 Volume 270 June 1982

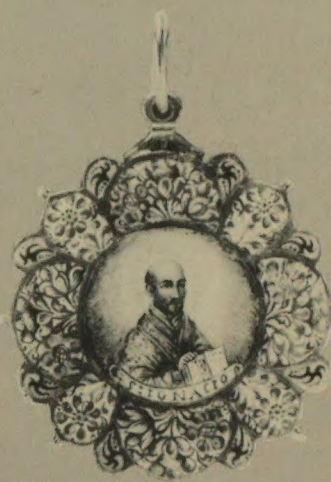


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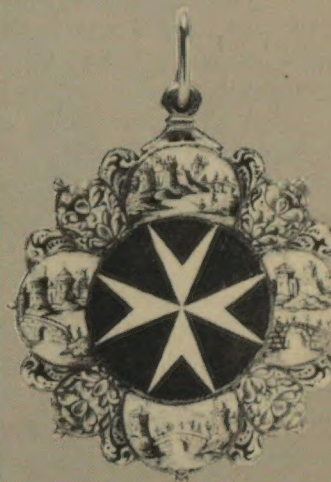
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The gold badge of a Grand Master of the Order of St. John decorated on one side with painted enamels showing St. Ignatius within a floral border. The reverse with the white cross of the Order against a blue ground within a border of landscapes. The jewel which is closely related to others in the Museum of the Order of St. John, London, is possibly of Spanish origin and from the last quarter of the Seventeenth century.



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THE ILLUSTRATED
LONDON NEWS

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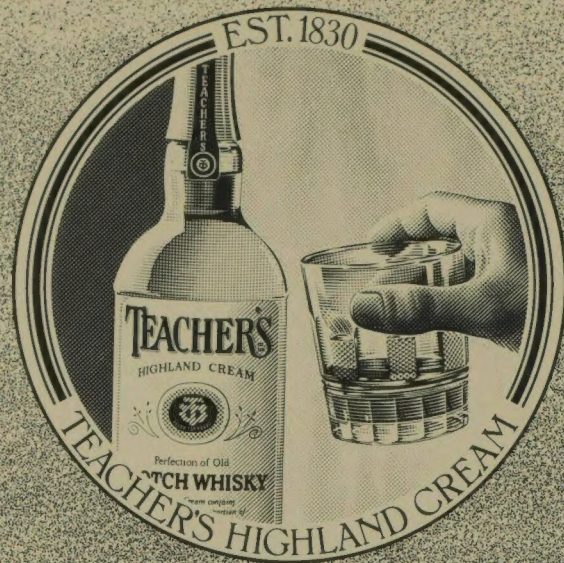
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BRIEFING

An informed, comprehensive guide to entertainment and events in and around the capital.

CALENDAR

A day-by-day selection of the month's highlights.

96

THEATRE J C TREWIN

Launch night for the RSC... an Ibsen revival... first nights for Paul Scofield, Penelope Keith and Peggy Ashcroft... new reviews... and a full theatre guide.

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OUT OF TOWN ANGELA BIRD

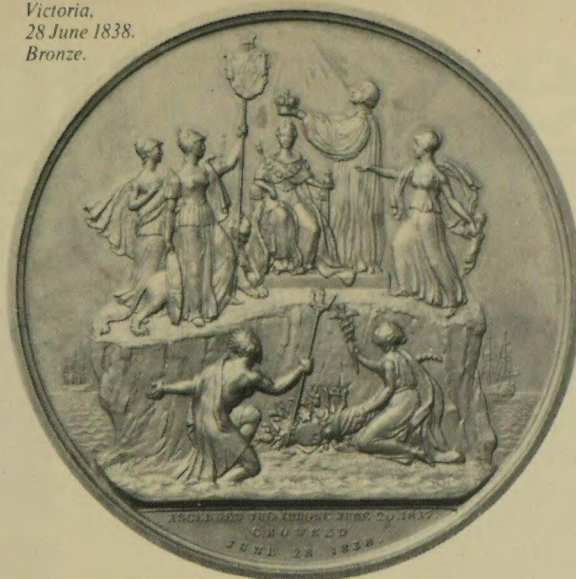
The National Trust festival... stately home concerts... the barge "matches"... gardens to visit... and rural royal events.

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Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer

Victoria,
28 June 1838.
Bronze.



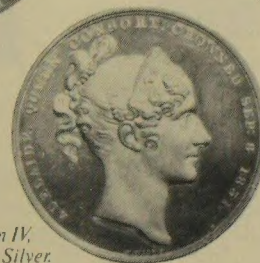
A QUEEN IS CROWNED



Elizabeth, Consort of George VI,
12 May 1937. Silver.



Elizabeth II,
2 June 1953.
Bronze.



Adelaide,
Consort of William IV,
8 September 1831. Silver.

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BELGRAVIA, SW1



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CHELSEA, SW3



Spacious 5 storey house in Tite Street with 5 bedrooms, 2 receptions, 3 baths, basement flat, gas c.h., garden. Needs some attention. £177,500.

PORCHESTER TERRACE, W2

A rarely available modern flat in a purpose built block close to Hyde Park; balconied sitting room, fitted kitchen/breakfast room, 2 beds, 2 baths, incl gas c.h., lift, porter, etc., furnishings available.

£95,000 89 years.



VIRGINIA WATER SURREY

Recently built luxury bungalow backing onto Wentworth Golf Course, 3 fitted bedrooms, drawing room, dining room, 27' games room, kitchen/breakfast room, 2 bathrooms, cloaks, gas c.h., double garage plus separate granny/au pair annexe, 1 1/2 acre garden with waterfall. £185,000 Freehold.



KENSINGTON, W2



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KNIGHTSBRIDGE, SW7



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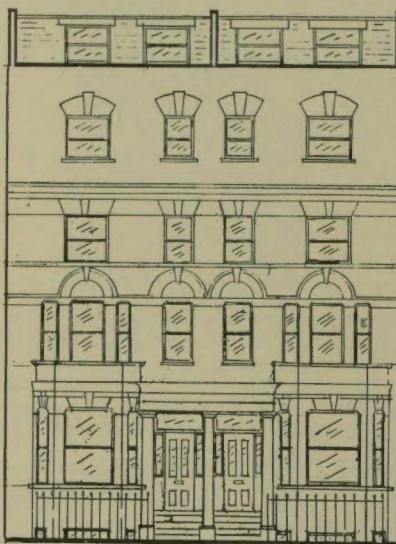


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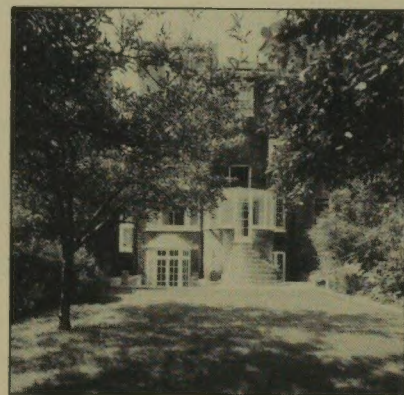
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After the Battle



Argentine prisoners guarded by Marines.

The battle for the Falkland Islands has been fought with bravery and skill. Once the order to recapture the islands had been given the task force of troops, ships and aircraft moved in with all necessary strength but with its ground forces deployed with a precision designed to keep casualties low. The battle was nonetheless bloody and costly. At the time of writing the known death toll was more than 760, of which 131 were British. Five British ships had been sunk (the destroyers *Sheffield* and *Coventry*, the frigates *Ardent* and *Antelope*, and the chartered Cunard container ship *Atlantic Conveyor*) and at least 10 aircraft lost. On the Argentine side three ships were known to have been sunk, including the cruiser *Belgrano* and the submarine *Santa Fe*, and more than 70 aircraft destroyed. Many hundreds of Argentine troops had been taken prisoner. The casualties on both sides seemed certain to increase since the battle was still not won when we went to press, though British troops, having secured their beachhead on East Falkland and captured Port Darwin and Goose Green, were poised for the final assault on Port Stanley.

A British victory in the Falkland Islands will end Argentina's unlawful occupation, enable the islanders to return to the way of life they desire, and will have effectively demonstrated that territorial aggression of the kind that the Argentine government exercised in the south Atlantic does not pay. All of these were the

British Government's declared objectives once the Argentine invasion had taken place. But their achievement will not resolve the longer term problem of securing a stable future for the Falkland Islands; here diplomacy, which so dismally failed to avert conflict in the first place, will have to be given a second chance, though the wounds and resentments of war will have hardened attitudes and added to the difficulties.

As a self-governing Crown Colony the Falkland Islands are under British protection and have been peacefully administered by Britain since 1833. Though Argentina challenges it there can be no real doubt that sovereignty over the islands rests with Britain. Successive British governments have recognized that, because of the Falklands' proximity to the Argentine mainland, it made sense to try to establish some acceptable long-term relationship between the islands and Argentina, and for many years negotiations have been carried on with that aim in view. At one point Britain and Argentina reached broad agreement on a proposal to give Argentina sovereignty in return for a lease-back arrangement, but the plan foundered because of the opposition of the islanders. Britain has always taken the view that sovereignty was negotiable, and was indeed prepared to go on negotiating even after the Argentine invasion, provided that the troops were withdrawn and

there was no prejudgment of the outcome.

Having fought such a costly war it would hardly be surprising if the British Government refused to consider any further accommodations of that sort, and the Prime Minister made clear when negotiations broke down and the troops went in that all proposals that had been put on the table were now removed. At the same time defeat in the Falklands will not persuade the Argentines to abandon their claims to the islands they call the Malvinas. Perhaps one junta in Buenos Aires will be replaced by another, but whoever is in power in Argentina will remain committed to gain ultimate control of the islands, and will have the support of the Argentine people in pressing their claims by negotiation and, when opportunity arises, no doubt also again by force.

When the immediate objective of repossessing the islands has been achieved the British Government will therefore need to look much further ahead. It is not in Britain's interests, nor indeed in those of the Falkland islanders, to remain in a state of conflict with Argentina. It is not realistic to assume that the Falkland Islands can now revert to the *status quo ante*, nor is it realistic to believe that Britain will be able to maintain forever a garrison of sufficient size and effectiveness to guarantee the islanders' continued security. A more satisfactory and stable future, acceptable to the islanders and to their neighbours, must be found.

Monday, April 19

GEC won a contract to supply turbine generators worth more than £250 million for a new power station in South Africa.

Tuesday, April 20

A wave of car bomb attacks across Northern Ireland killed two people and caused extensive damage.

In street violence following police attempts to detain two people suspected of possessing drugs in Notting Hill, 24 arrests were made, five police officers were injured, windows were smashed and police cars stoned.

The appointment of John Whitney as the director general of the Independent Broadcasting Authority, in succession to Sir Brian Young, was announced.

Dr Sally Ride was named by Nasa (the National Aeronautics and Space Administration) as the first woman to be selected for a US space mission.

Wednesday, April 21

In Israeli air attacks on Beirut, Damour and Mazboud in the Lebanon, the first since the truce negotiated by America nine months earlier, 10 Palestinians were reported killed and 40 wounded.

Archibald MacLeish, the American poet and playwright and adviser to President Roosevelt, died aged 89.

Thursday, April 22

Rioting occurred in Londonderry at the funeral of an 11-year-old boy who had died after being struck by a plastic bullet fired by the security forces.

A time bomb exploded in a car just off the Champs Elysées, Paris, killing a woman and injuring 63 people. Two Syrian diplomats were later expelled from France.

Friday, April 23

In Britain inflation fell to 10.4 per cent in March.

Israeli troops completed the evacuation of 2,000 Jewish militants from the Sinai town of Yamit, including the group who had threatened ritual suicide from a fortified bunker.

The three British journalists, Simon Winchester, Tony Prime and Ian Mather, arrested in Ushuaia, Tierra del Fuego, on April 13 on charges of espionage, were committed for trial.

Sunday, April 25

British Marines recaptured South Georgia from the Argentines. During the action the *Santa Fe*, one of Argentina's four submarines, was disabled in Grytviken harbour. There were no British casualties and only one Argentine was injured.

Zone C in north Sinai was handed back by Israel to Egypt in accordance with the Camp David agreement.

At least 33 people were killed and more than 60 injured in a fire at an antique exhibition in a palace at Todi, 62 miles north-east of Rome.

Cardinal John Cody, Archbishop of Chicago, died aged 74.

Dame Celia Johnson, the actress, died aged 73.

Monday, April 26

At the Organisation of American States conference in Washington, Argentina called for the withdrawal of British forces from the south Atlantic and the lifting of sanctions, but did not invoke the mutual defence terms of the 1947 Rio Treaty, which would have asked for military help from OAS members.

Tuesday, April 27

April unemployment figures for Britain rose to over three million, with 3,007,726 people out of work or 12.6 per cent of the population.

The Queen Mother visited troops in Omagh, Co Tyrone, her first visit to the Province since 1969.

A Trident aircraft of the Chinese national airline on a domestic flight crashed in southern China, killing all 112 people on board.

A South Korean policeman, Woo Bom Kon, killed at least 55 people and wounded 36 with rifles and grenades in a drunken rampage in Kyongsang-Namdo province before blowing himself up with a hand grenade.

Wednesday, April 28

Britain announced a 200 mile blockade of all ships and aircraft round the Falkland Islands to come into force at noon on April 30. In response Argentina announced its own 200-mile exclusion zone round its coasts and the Falkland Islands; and the junta requested clarification of the latest set of American proposals.

British Airways announced a re-organization in which the company would be split into three divisions—intercontinental, European and a Gatwick charter division—though the three would stay as one corporation.

A two-month ban was imposed on the import into Britain of leafy vegetables from Italy following the discovery of Colorado beetle in lettuce from that country.

24 buses worth more than £800,000—almost the entire fleet serving the county—were destroyed by five terrorists in Armagh, Northern Ireland.

On the 34th anniversary of Israel's independence violence broke out in the occupied West Bank and Gaza Strip. At least 12 Palestinians were injured by bullets, and five soldiers by stones which had been thrown.

The Polish military authority announced they would release about 1,000 of the 3,000 people interned since the imposition of martial law, and lift the curfew and other restrictions.

Thursday, April 29

The National Union of Railwaymen executive voted unanimously to call a national rail strike if British Rail persisted with its plans to close some of its workshops—at Shildon, Co Durham, Horwich near Manchester, and Swindon—with the loss of 5,000 jobs. BR had recently announced a £37 million loss over the previous year.

Friday, April 30

President Reagan, abandoning the United States' neutral role, ordered economic sanctions against Argentina and offered Britain military supplies. He said there would be no direct US military involvement.

Iran's military command claimed advances on the southern front across the Karun river near Abadan, and the capture of more than 1,000 Iraqis.

Senor Alvaro Magana, 57, a political independent, was chosen as El Salvador's new president, succeeding José Napoleón Duarte.

The South African Prime Minister, P. W. Botha, and President Kenneth Kaunda of Zambia met for talks on Namibia.

Saturday, May 1

British bombers attacked Stanley and Goose Green airports on the Falkland Islands without loss or casualties. These raids were followed by bombardment of Stanley airport from task force frigates. Two Argentine fighters were shot down and a further one by the defenders themselves.

About 50,000 Solidarity supporters marched through Warsaw, and other marches took place in other Polish towns, demonstrating against martial law and demanding the release of Lech Walesa. On May 3 police broke up further demonstrations with tear gas and water cannon; and on May 4 1,300 arrests were made and the curfew was reimposed.

Sunday, May 2

Argentina's sole cruiser, the *General Belgrano*, was torpedoed by the nuclear-powered submarine *Conqueror* about 35 miles outside the exclusion zone, and later sank. 368 of her crew of

1,048 were still missing and presumed dead after a week.

A British government spokesman admitted that the Irish trawler *Sharelga* had been accidentally sunk in the Irish Sea by a British submarine that had fouled her fishing lines and dragged her backwards for over 2 miles on April 18.

British Rail announced the abandonment for the time being of the Advanced Passenger Train because of problems. An electric version of the Inter City 125 diesel was to be urgently developed instead.

Monday, May 3

The *QE2* was requisitioned as a troop-carrier to take 5 Infantry Brigade to join the Falkland Islands task force. One Argentine patrol boat was sunk, another damaged by missiles from British Lynx helicopters. Eight Argentine men were killed.

59 people were injured when a stand collapsed while the BBC's *It's a Knock-out* contest was being recorded at Normanby Hall, Scunthorpe.

Tuesday, May 4

HMS *Sheffield*, a Type 42 destroyer, was hit by an Argentine Exocet missile off the Falklands, caught fire and was abandoned; she sank six days later. 20 of her crew were killed, 24 injured, one seriously. A Royal Navy Harrier was shot down during a raid over the East Falklands and her pilot killed.

58 people were injured when a Glasgow-Aberdeen train hit a tractor on a level crossing near Perth and plunged down an embankment.

A moderate, Gavin Laird, was narrowly elected general secretary of the Amalgamated Union of Engineering Workers on a postal ballot, by 96,186 votes to 95,124.

The Chinese government was reduced in numbers, all but two of its 13 Deputy Prime Ministers being deprived of their rank.

The Manpower Services Commission gave details of its new training programme for young people, to replace the Youth Opportunities Programme. It would cost £950 million in 1983/84 and would establish a work-based year of training for all 16- and 17-year-old school leavers.

A Provisional IRA gang shot and murdered a policeman and severely injured a woman colleague in Londonderry.

Wednesday, May 5

Police found a hoard of 3,000 petrol bombs in the Ardoyne district of north Belfast.

Argentina devalued the peso by 17 per cent and imposed export taxes and subsidies and tariff cuts.

Thursday, May 6

Two Royal Navy Sea Harrier jump jets were lost during bad weather over the south Atlantic and their pilots were killed. Argentina rejected the American-Peruvian peace proposals.

The Conservatives and Liberals did well in the British local council elections, but the Social Democratic Party failed to make any gains. The Conservatives gained control of Birmingham, Daventry, Rushmore and Dudley; and, after four recounts, Labour lost overall control of Lambeth. Conservatives gained 227, lost 202; Labour gained 183, lost 232; the Liberal-SDP Alliance gained 230, lost 141 (Liberals gained 193, lost 38, SDP gained 50, lost 98).

Friday, May 7

Britain announced the widening of its exclusion zone in the south Atlantic to within 12 miles of the Argentine coast.

The McCarthy Report on the flexible rostering dispute between British Rail and the Associated Society of Locomotive Engineers and Firemen (Aslef) recommended the adoption of seven- to nine-hour shifts as demanded

by BR but suggested that in return BR should sign an agreement containing safeguards to allay the fears of drivers about loss of earnings and redundancies. On May 12 the leaders of Aslef rejected the report.

The National and Local Government Officers Association voted by a margin of 8-1 in a 58 per cent poll not to become affiliated to the Labour Party.

Saturday, May 8

The Canadian driver Gilles Villeneuve, 30, died after his Ferrari crashed at 150 mph in the final qualifying round for the Belgian Grand Prix.

Sunday, May 9

The British task force shot down an Argentine Puma helicopter over Stanley airfield in the Falklands and continued shelling military installations. The Argentine fishing vessel *Narwal* which was being used for surveillance was captured by a Royal Navy boarding party after she had been holed by a bomb. She later sank. One Argentine crewman was killed and 13 others were wounded.

Monday, May 10

Royal Navy ships again bombarded military targets round Stanley as the United Nations peace talks continued in New York.

Health service workers began a programme of disruption in support of a pay claim designed to reduce the British health service to an accident and emergency service only.

Tuesday, May 11

A Royal Navy frigate attacked and sank an Argentine supply ship in the Falkland Sound, the channel between the East and West islands. Argentina declared the whole south Atlantic area a war zone and warned that any vessel flying the British flag might be attacked.

The House of Commons convincingly rejected proposals to restore capital punishment.

Peter Weiss, the German writer and playwright, author of *The Marat/Sade*, died aged 65.

Wednesday, May 12

A British frigate shot down two Argentine Skyhawk fighter bombers with Sea Wolf missiles and a third crashed while trying to evade them. A British frigate sustained minor damage.

The Pope began a four-day visit to Portugal. During his visit to the shrine of Fatima he was the subject of an unsuccessful knife attack by a priest.

Braniff International, the American airline, was declared bankrupt.

Humphrey Searle, the composer, died aged 66.

Thursday, May 13

The Trotskyite Militant Tendency won control of Britain's largest Civil Service union, the Civil and Public Services Association, gaining the presidency, the vice-presidency and 16 of the 26 executive seats. The left won 23 seats in all.

Friday, May 14

Sea Harriers from the British task force resumed bombing the Falklands Islands, with raids on radar installations, fuel dumps and troop concentrations round Stanley airport.

Saturday, May 15

A British Commando-type raiding party of Royal Marines destroyed an ammunition dump and 11 aircraft on the ground at an Argentine-held airstrip on Pebble Island, off the north coast of West Falkland. All the raiders returned safely.

Sunday, May 16

Sea Harriers attacked two vessels in the Falkland Sound and continued raids on Stanley. One aircraft sustained slight damage.

Widespread river floods in the north-west of China's Quandong province were reported to have killed 385.

Monday, May 17

EEC foreign ministers meeting in Lux-

embourg decided to continue trade sanctions against Argentina for another week, with Italy and Ireland excluded from the embargo. Bombardment by British forces of Stanley airport continued.

Cassell's, the publishers, were taken over by the American company CBS International Publishing.

David Scott Cowper arrived in Plymouth having set a record of 237 days for a single-handed "wrong-way" (east-west) voyage round the world in his 40 foot yacht *Ocean Bound*, beating Chay Blyth's time by 71 days. He was also the first person to have sailed around the world solo in both directions, and the fastest on each circuit. He completed the west-east route in 1980.

Tuesday, May 18

EEC agricultural ministers decided at a meeting in Brussels to force through a majority vote to increase farm prices by 11 per cent, ignoring the 16-year-old power of veto ("the Luxembourg compromise") which safeguarded national interests and which Britain wished to invoke.

President Brezhnev of the Soviet Union proposed a Russian and American freeze on strategic arms, to start talks on their limitation and to halt their modernization; but he rejected President Reagan's recent call for a cut of up to one third of such weapons by both countries.

Another Sea King helicopter had to ditch in the Falklands due to a technical fault.

Thursday, May 20

The Secretary-General of the United Nations, Javier Perez de Cuellar, conceded that his attempt to find a peaceful solution of the Falklands crisis had failed. The British Prime Minister Margaret Thatcher told the House of Commons that the Argentine government had made impossible demands, including a requirement that South Georgia and the Sandwich Islands should be covered by any interim agreement, and that Argentine citizens should have free access to the Falkland Islands while negotiations were in progress.

The wreckage of a task force Sea King helicopter was found burnt out on a beach near Santiago, Tierra del Fuego, Chile but there was no sign of the three-man crew. Chile protested to Britain at the violation of her territory and neutrality.

The New Zealand Prime Minister Robert Muldoon offered to make a New Zealand frigate, HMS *Canterbury*, available to the Royal Navy in order to release a British vessel for action with the task force.

British Rail unveiled a new 90 mph, 250 seat diesel train designed for use on non-electrified outer suburban cross-country routes. Each train would cost £1.2 million.

Friday, May 21

British troops established a bridgehead at San Carlos on East Falkland, 50 miles west of Stanley. At least seven Argentine jets and two helicopters were shot down; two British helicopters were shot down and another crashed with the loss of 21 lives. The British frigate *Ardent* was sunk in the Falkland Sound; 22 of her crew were killed and 30 wounded.

The British inflation rate fell to 9.4 per cent in April.

Sunday, May 23

Seven Argentine jets and two helicopters were shot down during an air raid on Royal Navy ships in San Carlos water. A British frigate was damaged and caught fire; one British serviceman died and five were wounded.

Daley Thompson regained the world decathlon title in Gotzis, Austria, with 8,707 points.



PRESS ASSOCIATION



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Landings on East Falkland: British forces landed at San Carlos, 50 miles west of the capital, Stanley, on May 21. Within 24 hours 5,000 troops were ashore and a 10 square mile bridgehead had been established. Top, a British frigate is attacked by an Argentine Mirage fighter during the landings. Above left, Marines, equipment and stores being landed to strengthen the bridgehead. Above right, an anti-aircraft battery, armed with Rapier missiles, which can be easily transported overland.

June 82



Death of a ship: The 2,750-ton frigate *Antelope*, severely damaged by Argentine bombers in a heavy air attack over Falkland Sound on May 24, caught fire and finally sank. One man was killed when a 500 lb bomb in the engine room which he was trying to defuse exploded, and seven other men were injured. The *Antelope* was the second

June 82



British frigate to be lost: her sister ship, the *Ardent*, another Type 21, had been hit by missiles fired from Argentine Mirages during the battle to establish the bridgehead at San Carlos on May 21 and sank with the loss of 22 of her crew.

WINDOW ON THE WORLD

Heat of battle: Bombardment by the Royal Navy task force of shore targets on the Falklands preceded the first landings, below, and bombing raids on the airfield at Stanley, centre and top right, were carried out by Harriers and Vulcans. Two Royal Navy Harriers were shot down in these early operations, bottom. On May 2 Argentina's sole cruiser, the *General Belgrano*, was torpedoed by the nuclear-powered submarine *Conqueror* about 35 miles outside the exclusion zone, bottom right. She sank with the loss of 368 of her crew of 1,048. By the end of May Argentine casualties were put at 629 dead.



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June 82



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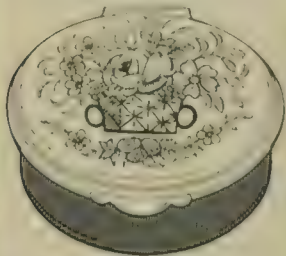


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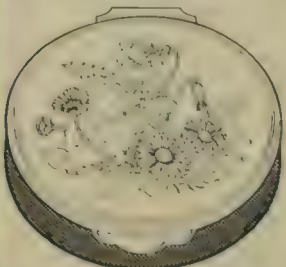
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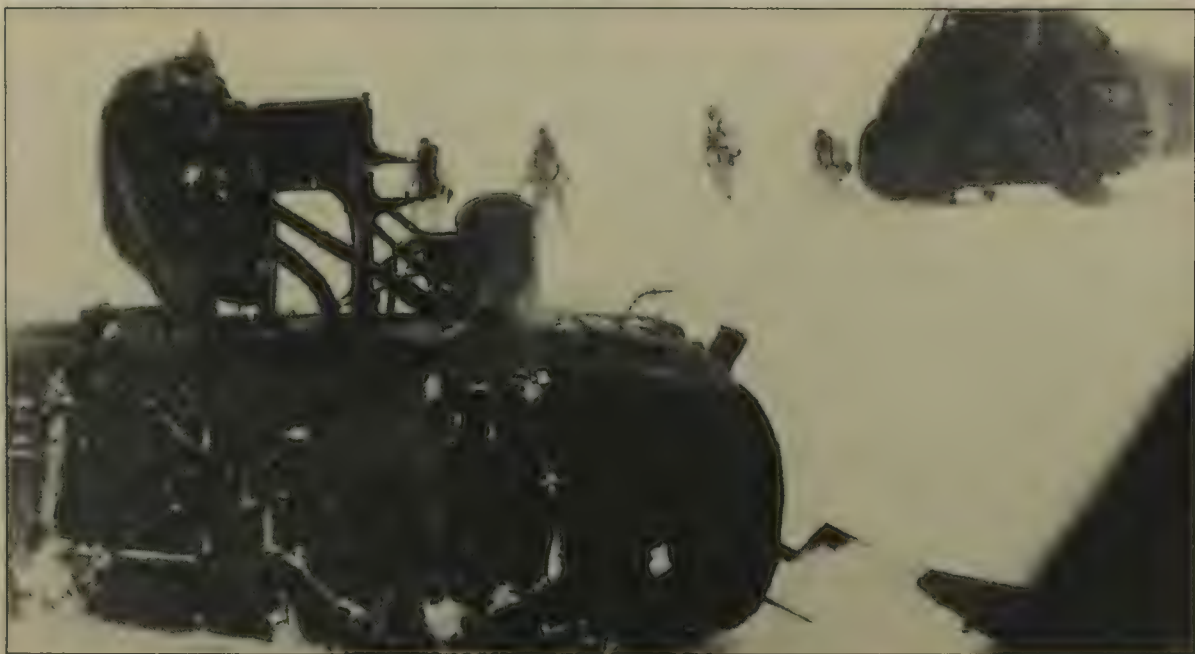


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WINDOW ON THE WORLD

17th June 82

The recapture of South Georgia: Three weeks after Argentina seized South Georgia a British assault force landed on the island and took control of Grytviken and Leith. There was little resistance from Argentine troops, and the only casualty was one Argentine sailor, injured when helicopters disabled the submarine *Santa Fe*. Captain Alfredo Astiz signed the surrender document on board *Plymouth* on April 26. Two British helicopters crashed on a special mission before the retaking of the island.



Mid-term indications

by Sir Angus Maude

I doubt whether there has ever been a round of local government elections the results of which were as politically significant as those of May 6. Certainly no government party has ever fared so well in mid-term elections as did the Conservatives this year. The Tories were defending seats won from Labour when the last Labour government was at its most unpopular; yet not only was a surprising proportion of these seats held but there were also some unexpected Conservative gains.

That Labour would do badly was predictable. The party's leftward slide and internal divisions have been doing it much electoral harm, and its ambivalent attitude towards the Falkland Islands conflict clearly alienated even more voters. The real surprise of the elections was the remarkably poor showing of the Alliance, and in particular of the Social Democratic Party, which might have been expected to pick up a high proportion of the votes of dissatisfied Labour supporters.

The Liberals made some gains, but not nearly as many as might have been expected half-way through a Tory government's term of office. However the SDP made scarcely any impact at all, and the results must have been profoundly discouraging for its leaders, who had regarded this as a critical electoral test. Indeed, the way in which defected Labour councillors, standing as SDP candidates in Islington and elsewhere, were decisively unseated must be causing the liveliest apprehension among the defected SDP MPs at Westminster. It will be interesting to see how Bruce Douglas-Mann fares in his self-induced by-election in Mitcham and Morden.

How seriously these results should be taken as an indication of the SDP's future electoral prospects might be thought to depend on one's estimate of the extent to which the Conservatives benefited on May 6 from a possibly ephemeral upsurge of support due to the Falklands crisis. But I am not at all sure that it does. A new party attracts floating voters partly because of its novelty and partly as a receptacle for dissatisfied supporters of the larger parties. But once the novelty has worn off it has to be seen to be successful to hold its initial support and gain more. The bandwagon must go on rolling. Few people, free of traditional party ties, will readily identify themselves with an obvious loser—which is what the SDP, since the May 6 elections, begins to look like.

How far *did* the Government's handling of the Falklands crisis contribute to the Tories' electoral success? It was obviously a powerful contributory factor but not, I think, the only one. The opinion polls were already signal-

ling a revival of the Government's popularity before the Falklands invasion, as the rate of inflation dropped, the Budget was mildly popular, and there were increasing signs of economic recovery. Popular confidence in the Government was gradually being restored, and this process was greatly accelerated by the Cabinet's firm and skilful handling of the crisis after the initial débâcle. Unless Britain suffers a major military disaster or has to accept a humiliating settlement of the dispute—neither of which looks very likely at the time of writing—this restored confidence may well be retained, which would be bad news for the Alliance.

One feature of the local elections must be particularly depressing for the SDP. It was clear from the results, and from the almost unanimous reports of Conservative candidates and canvassers, that it was in the council estates and other working-class areas that the Tories picked up most of their additional votes. Middle-class areas showed up a much higher proportion of waverers, with doubts about the Falklands enterprise and inclining to the Alliance. All over the country the Conservatives seem to have benefited from an upsurge of what they see as working-class patriotism and the Left calls mindless jingoism. Much of this revival of Tory support is likely to stick. But the lesson for the SDP is that they are nowhere seen as a viable alternative to Labour for blue-collar workers, and this must make their general election prospects look pretty bleak.

Another possible casualty is Roy Jenkins who, after his triumphal return from Hillhead to Westminster, has become almost the forgotten man of politics. With the Falklands crisis overshadowing every other political issue, David Owen has been collaring all the SDP limelight in the Commons and in the media—and doing rather well at it. With the party leadership to be decided by country-wide popular vote, it begins to look as if the election may be less of a foregone conclusion than had been generally assumed.

By contrast, Francis Pym has been greatly enhancing his career prospects. Not only has he proved a firm and effective Foreign Secretary, with an impressive style in the House and on television, but people are now remembering his tough fight at the Defence Ministry to get the armed forces budget increased—a stance which now looks to have had some foresight about it. I should say that Mr Pym has pretty firmly established himself as the heir apparent to the Conservative Party leadership—although of course anything can happen in the next eight or 10 years.

Sir Angus Maude is Conservative MP for Stratford-on-Avon.

Errors of judgment

by Patrick Brogan

When the tumult and shouting dies, we can get on with the enjoyable business of apportioning blame for the Falklands imbroglio. The game began with the brisk defenestration of Lord Carrington and was then temporarily suspended. When it is resumed, and their due measure of obloquy has been poured upon his Lordship and the Foreign Office smoothies, more than enough will remain for President Reagan and his administration. Carrington, Hurd and the FO were guilty of that cardinal British sin, condescension. They could not take those funny little chaps seriously. The Americans were guilty of that cardinal American sin, over-simplification. Reagan can take in only one idea at a time, and the idea that stands in for a foreign policy is that Latin lefties are bad and Latin anti-lefties are necessarily, therefore, good. The Americans, it seemed, approved of the Argentine government, the British ignored it, and therefore it occupied the Falklands.

Those who have criticized Reagan and Haig for being "even-handed" are unjust. They were trying to prevent a war, and the only way for an honest broker to set about such a task is to stay firmly in the middle. They had poor cards, and played them as well as they could, seeking a face-saving formula to get the Argentines out of the islands in the short term and the British out in the long term. They are not to be blamed for their efforts, they are to be thanked. Afterwards we can abuse them roundly for conducting an inept and self-defeating policy towards Latin America before the invasion.

The doctrine was defined a couple of years ago by Mrs Jeanne Kirkpatrick, then a university teacher in Washington, who wrote an article stating the view that the United States should support "authoritarian" régimes in Latin America because they are preferable to "totalitarian" ones. Communist and leftist governments are totalitarian, military dictatorships are authoritarian. The doctrine appealed to Ronald Reagan, and when the moment came he appointed her permanent representative to the United Nations.

As Mr Reagan was elected in the United States, the Bolivian army overthrew the brand new democratic government there, one of the rare achievements of Jimmy Carter's South American policy. Carter deplored the *coup*, but Senator John Tower of Texas, a close friend of Reagan's and now chairman of the Armed Services Committee, welcomed it. American objections were quickly lifted. The Bolivians have now promised their air force to help Argentina repel the British. The Kirkpatrick doctrine was applied throughout Latin America

(Haig made victory over communism in El Salvador the first priority of his foreign policy) and the famous dinner party after the invasion of the Falklands was merely the latest of many such engagements. Mrs Kirkpatrick, and other senior officials, were constantly exchanging courtesies with the Argentines. It was settled policy to improve relations with Argentina, the embargo on the sale of American arms was to be lifted and Argentina was encouraged to join in the anti-communist crusade in Central America.

When Jacopo Timerman, a distinguished liberal Argentine journalist, was expelled after months in prison, he revealed not only that he had been tortured but that torture of prisoners was systematic and that the Argentine régime and police are virulently anti-Semitic. Mrs Kirkpatrick's friends engaged in a vigorous campaign of denigration against Timerman. It was American policy to be friends with Argentina, a model "authoritarian" government where, indeed, the practice of dropping opposition figures out of aeroplanes has much diminished.

The Argentines are obsessed with the Falkland Islands. By telling themselves for over a century that the islands belong to them they have persuaded themselves that there is no doubt about the matter. They have been encouraged by the Foreign Office's evident willingness to abandon those tiresome islands, and frustrated by the House of Commons' insistence that the islanders' wishes should be taken into account. The ineffable Carrington refused to take their frustrations seriously, the British Government announced that it intended to scuttle the Royal Navy and when the Argentines started rattling their sabres again Carrington the peacemaker set off for the Middle East, where he had more pressing engagements than defending Her Majesty's dominions.

It would be interesting to know what line Mrs Kirkpatrick and the rest of the Reagan clique took with their Argentine friends when they discussed the Falklands. After the invasion she said on television that if it turned out eventually that the islands were really Argentine then the invasion could not have been a case of armed aggression. This is just what the Argentines want to hear. Perhaps it is what they were told beforehand, perhaps it is what they came to believe was American policy. A combination of the Foreign Office's pusillanimity and American encouragement, or what was thought to be American encouragement, led the Argentine junta to invade.

Argentina is an isolated and introverted country, a dagger pointed at the heart of Antarctica. It misunderstood both Britain and America, but that is no excuse for Britain and America misunderstanding Argentina.

The Latin American connexion

by Norman Moss

The spectacle of the United States steering a neutral course between Britain and Argentina after the invasion of the Falkland Islands left most Britons astonished and dismayed. It was as if, when the Battle of Britain was raging in 1940, President Roosevelt had sent messages to both Churchill and Hitler saying, "Remember we're friends with both of you, and may the best side win."

This was not a measure of Britain's unimportance, nor of the value that President Reagan attaches to Margaret Thatcher's unstinting support. Rather, it showed the vivid colours in which Latin America appears on the American foreign policy spectrum, and the anxieties that any disturbance there creates. It showed also—though only the politically myopic would need to be shown this by now—the unimportance of any ideology but anti-communism in shaping the Reagan administration's foreign policies.

America's relations with Argentina were at stake, and therefore its relationship with a number of other countries that allied themselves with Argentina in the conflict; its position in central America would be affected, for Argentina has given active support there. Its position in Latin America has already been damaged by its pro-British stand and the development of the conflict. The administration also saw the possibility of one or even both governments falling because of the Falklands dispute, to be replaced by another in Argentina less sympathetic to President Reagan's view of the world.

Latin America is a continent-and-a-half, and generalizations are bound to be slipshod, but one can hazard a few. All the countries in the region are poor, albeit in varying degrees, which makes America's relations with them one of contrast and dominance. It is as if Britain's nearest neighbours across the Channel were not industrialized European countries like ourselves but countries on the Asian mainland. Even where development is occurring rapidly it is not reducing inequality and in some places, such as Brazil, it is increasing it. This is accompanied by urbanization as huge cities like São Paulo, Caracas and Mexico City become overcrowded and distended, and creates within them the spectacle of luxury and wretched poverty existing side by side.

Mention Latin America to most Americans and the associated thought is likely to be the "Monroe Doctrine". This, as every American schoolchild knows, was the declaration by President James Monroe in 1823, shortly after most countries in the area had proclaimed their independence from Spain, warning the European powers against attempts to "extend their

system to any portion of this hemisphere". (Many Americans say that the existence of the communist régime in Cuba violates this doctrine.) This was promulgated at the instigation of the British government which wanted Britain to share with America in the economic exploitation of the region.

For many years the channels of American influence in these countries were those of business. Sometimes one American corporation would predominate, such as Kennecott Copper in Chile and United Fruit in Guatemala, and sometimes there would be several. The American corporation executives in the country would usually contribute funds to a major political party, and sometimes to individual politicians and police officials as well. They would arrange things at candlelit dinners at which Indian servants served course after course while their wives discussed *couture*. If things got out of hand and American investments were threatened the US marines would be sent in.

In the years since the Second World War the principal conduits of influence have been military, though the dispatch of marines is a thing of the past. Senior military figures in every Latin American country have received training in the United States. Tens of thousands have been trained in counter-insurgency warfare in the American bases in Panama. Links were thus established between senior military men and the US armed forces and these were maintained on frequent visits, often with convivial discussions on stag nights out. These links have been reinforced by arms sales. Often sophisticated weapons are sold as a contribution not to a country's defence requirements but to the prestige of its armed forces: advanced jet fighters to an air force which has never strafed anything other than the country's own presidential palace. The area is a favourite field of activity for adventurous CIA men.

It is in policy towards Latin America that the Reagan administration has made the sharpest break with the policies of the previous one. The Carter administration relaxed American control. It allowed the Somoza dictatorship in Nicaragua, a family enterprise which had been maintained with American support for some 50 years, to fall to left-wing guerrillas. It would have been difficult in any case to prop up the Somoza régime any longer; a government that faces a general strike supported by the National Chamber of Commerce should qualify for some record in across-the-board unpopularity. Nonetheless, many American conservatives said the Sandinista victory should not have been allowed, and now that the Sandinista régime is sliding in the direction of a left-wing dictatorship, albeit without the cruelties of its predecessor, they want the change of power reversed. Under President Carter the

United States also signed a Panama Canal treaty which ended some 75 years of American sovereignty over the strip of Central America that contains the Canal.

Latin America was also an important area for the Carter human rights policy, that renaissance of American political evangelism. American embassies were required to solicit information from governments on their treatment of their own subjects. The policy linked American aid to governments' behaviour in this area. In many Latin American countries the citizens have no human rights unless their family is rich or powerful, and some governments resented this interference in their domestic affairs: Brazil rejected American military aid and sent a military mission home. Nonetheless, in human terms, the policy had some effect. People were released from prisons and saved from torture and execution because of it.

A sharp-penned critic of these policies was Jeanne Kirkpatrick. When President Carter halted aid to Bolivia after right-wing generals seized power from an elected government, she wrote: "This was a *coup* that blocked a government with a significant communist Castroite component. Five years ago we would have welcomed such a *coup*. Ten years ago we would have sponsored it. Fifteen years ago we would have conducted it." Thus was the world moving. Well, now the US administration is moving back again, and Jeanne Kirkpatrick, as ambassador to the United Nations and a principal architect of policies towards the developing world, is one of the movers.

Within its first months of office the Reagan administration received in Washington military men from the leading South American dictatorships that had suffered Carter rebukes: Argentina, Bolivia, Chile, Uruguay. It has used America's power in the World Bank in precisely the opposite direction to the Carter administration, sponsoring loans to military dictatorships and blocking them to Nicaragua and Grenada. It replaced the US ambassadors in three important Central American countries, El Salvador, Honduras and Nicaragua, with men of more conservative views.

In Central America the United States is caught on the horns of a dilemma it has always faced: to support repressive governments that offend decency and American tradition, or to allow them to fall to the Left with the possibility of opening the way to a communist takeover. In the case of some countries, such as Guatemala and Haiti, to call the government "fascist" would be to endow it with the dignity of an ideology; it is just a system to keep rich people rich by killing anyone who wants the wealth shared more equally.

So in El Salvador and Guatemala it

supports governments that maintain themselves by repression and the activities of freelance "death squads". According to well authenticated reports the administration has also stepped up CIA activities in Central America and the Caribbean, directed at Cuba and Nicaragua. Anti-Sandinista volunteers train openly in Florida.

These policies are unpopular abroad and at home. Domestically the American media play up the cruelties of the régimes America supports, and cast doubt on the administration's version of events, with its allegations of help and direction from Havana. The French and West German leaders have urged President Reagan to treat the civil war in El Salvador as a revolt of the oppressed rather than a bid for communist expansion.

Yet Washington's fears are not fantasy. It may well be true that many régimes in Central America are cruel and repressive and that those fighting against them are struggling bravely against injustice. Unfortunately this does not mean that their victory would not be cheered in Moscow, and that it might not lead to another communist dictatorship. There is no way to guarantee that this would not happen. However, a more sympathetic American attitude to Leftists, in opposition or in power, might weaken whatever links they have with Cuba and the Soviet Union. After all, the United States is closer and richer than either and a more useful friend to have.

Dean Acheson once said ruefully that people who talk about "puppet governments" should try pulling the strings some time. Washington can sustain a government in power and supply it with masses of weapons, but cannot guarantee that it will respond the right way when it pulls the strings. Military governments are particularly strong on national pride, and are not immune to the bristling resentment of the gringos' assumptions of superiority. The military dictatorship in Peru started a fish war with the United States in the early 1970s, arresting American fishing boats in what it claimed were its territorial waters. When the Carter administration responded to the Soviet invasion of Afghanistan with an embargo on grain sales to Russia, Argentina promptly stepped in and sold Russia enough grain to make up the deficit.

Inevitably the United States is involved in the affairs of Latin America; inevitably also Latin Americans do not always welcome this involvement. Porfirio Diaz was one of the more benevolent of Mexico's dictators in the early years of this century, presiding over a poverty-stricken country racked by revolts. He said once, in a sentence that others beside his fellow countrymen sometimes recall, "My poor Mexico. So far from God, and so close to the United States."

Freedom beyond the seas

by Sir Arthur Bryant

Three times in this century a military dictator has mistakenly assumed that a peace-loving and seemingly unarmed Britain would tacitly allow or condone a flagrant act of lawless aggression.

The first was in 1914 when Imperial Germany, believing that Great Britain was on the verge of civil war over Ireland, ignored the "scrap of paper" under which Germany and Britain had both guaranteed Belgian neutrality and poured her armies through Belgium on their way to overwhelm France. The second was in 1939 when the dictator of Nazi Germany, defying the guarantee which a pacific British Prime Minister had given Poland, struck down that helpless country in cynical collaboration with communist Russia. The third, though on a much smaller scale, resulted in the seizure by the current Argentine military dictatorship of two separate British territories, one without even the pretence of any conceivable claim to it and the other inhabited by a small, long-established and self-governing community of British subjects.

The real reason for Argentina's lawless act—though, for a military dictatorship, seemingly a justifiable one—was the withdrawal by Britain of her only warship from the south Atlantic and the announcement by our Minister of Defence that Britain, on grounds of finance, was about to disband such part of her naval surface forces as could alone enable her to protect her interests in south Atlantic waters. For had the Argentine dictator waited only a few months before taking his precipitate and lawless action, no British reaction but that of an unavailing protest would have been possible. As it was, with the help of ships and men we had so unwisely proposed to discard, the Royal Navy has just, at the time of writing, performed the magnificent task of recapturing South Georgia without the loss of a single British life after an 8,000 mile voyage and in appalling weather conditions.

It is impossible to predict the course that events will take between my writing this and its appearance in *The Illustrated London News*. Resolved as Britain is both to restore freedom and self-government to those whose homes have been forcibly overrun, yet for the sake of world peace and future international relations to avoid war if it is possible to do so, I can only suggest the broad principles which, as I see it, govern us and have always governed us in such matters.

Both arise from our history. One is that we inhabit an island and the other that for more than 1,000 years we have tried, however erringly and with however many failures, to understand and to practise the Christian faith—a faith

which emphasizes the dignity, personal responsibility and freedom of the individual—all individuals, that is. And we have long learnt to make this island a secure home and stronghold, at any rate until very recent times.

Out of that security from invasion have arisen our political institutions and our ways of governing ourselves. In time of war or constant danger a nation needs for its preservation government by one man or group of men who can make quick, authoritative decisions. That is the exact opposite of the form of government which has grown up in this country over the centuries. It has been one in which decisions are not reached except after full discussion in which every man has the right to criticize and, within lawful limits, to oppose the government of the day. It can be an inefficient form of government in the short run, but in the long run it is the most efficient of all because it is based on the essentials of human nature. By delegating responsibility it trains men for it.

As a result of our security and the freedom which has sprung from it, we have tended both to abjure and resist force and to seek and, if necessary, enforce the rule of law. "All force," wrote the great Lord Halifax in the 17th century, "is a kind of foul play." "All our struggles for liberty," said Benjamin Disraeli, "smack of law." We have sought freedom in a framework of just discipline—discipline never for its own sake but always to preserve freedom with justice. That lies at the root of our national idealism—that and the toleration which comes from it, the readiness to concede to others the same rights as we demand for ourselves, to listen patiently to the views of those who disagree with us and to give them a fair chance in free and open debate to prevail if worthy of it.

The beginnings of the British Empire and of our British community beyond the seas were based on this conception of individual freedom. During the 19th century, as a result of the achievements

of the great British admirals and seamen of the 18th and early 19th centuries, this country possessed a power for preserving peace, and with it a capacity for making peaceful wealth, which has perhaps been enjoyed by no other nation in human history. We made many mistakes, for many of which we are still paying—greed and exploitation and the other charges which have been brought against us, both by ourselves and others. Yet with all our mistakes and shortcomings we performed two great services for mankind. Through our command of the oceans we preserved the peace—not unbroken peace, but a greater measure of global peace than this warlike planet had ever previously known; and, through the spread of our trade and trading, there passed into a wider world a conception of individual freedom which tended to blow away the cobwebs of tyranny and obscurantism.

Our purposes have been achieved by the triumph of the individual, of quality rather than quantity. Our institutions were framed to create men of character, men who were individuals because they had been given freedom and responsibility—that sense of the individual which runs all the way through our national history, the feeling in Disraeli's words, "that in old times produced demi-gods; without which no State is safe; without which political institutions are meat without salt, the Crown a bauble, the Church an establishment, Parliaments debating clubs and civilization itself but a fitful and transient dream".

We exist today in a world with greater, stronger and richer powers than ourselves. But there is nothing new in that. Imperial Spain was stronger and greater than ourselves. So was the great military monarchy of the Grand Monarque. So was the immense power of Revolutionary and Napoleonic France. Our most glorious memories are of the days when we faced and overcame such dangers. In a sense, all that is finest in our history, all

that we pride ourselves on most, is the story of how men of our race and ideology faced great dangers and overcame them, faced powers mightier than themselves, and yet, through faith and constancy, prevailed.

In a world situated as it is today, how shall we make our belief in the individual valid and ensure the survival of our deeply felt conceptions of justice and liberty, our dislike of violence and brutality and our belief in the importance of justice? The answer is that we must never be afraid to cast our bread on the waters, to take risks, to be magnanimous, both to give freely and to trust freedom, and to stand, when necessary, in the breach in its defence, leading the world in fearlessness and generosity.

And we still have the means, if we choose to use it, where necessary to make our faith prevail. Four-fifths of the world is salt water and whatever weapons science may produce, whoever takes the trouble to control the sea's surface, by whatever means and whatever weapons, can still be in a position not to dominate the world but to prevent anyone else from dominating it. There lies the key to our destiny, as it has always lain. If we neglect it when we are faced with the threat of physical violence against ourselves and others we shall no longer be able to meet such violence and to preserve and defend the ideals and ideas of individual liberty in which we believe. "To the question what shall we do to be saved in this world," wrote Lord Halifax, "there is no other answer but this, 'Look to your moat'."

For the rest, in Tennyson's words: "We sailed wherever ship could sail / We founded many a mighty state. / Pray God our greatness may not fail / Through craven fears of being great."

Hands all round!
God the traitor's hope confound!
To this great cause of Freedom drink,
my friends,
And the great name of England, round
and round."

100 years ago



The *ILN* of June 10, 1882, contained drawings of the British ships of war, in the Mediterranean or in the Channel and Reserve Squadrons, available if required to defend British interests in the Levant, which demanded particular attention in view of a rebellion in Egypt at that time. The squadron in the Mediterranean was the most powerful of any of our fleets abroad.



The day Vincenzo Lancia took his mother up into the hills behind Turin, to show off his new car, may have been traumatic for him, but it turned out to be a great day for motoring.

For taking a corner, perhaps a touch too fast, one wheel found a pot hole, a front spring broke, and Vincenzo's beloved mother found herself in a ditch.

This incident so shook Vincenzo that he immediately embarked on a course that led to the invention of independent suspension.

It is no coincidence then that modern Lancias, like the Trevi, have incomparable handling.

By combining front wheel drive, light alloy wheels and low profile tyres with all round independent suspension, we allow you to throw the Trevi around corners as if it were on rails. And the five-speed gearbox enables you to exploit to the full the 115bhp developed by its 2 litre twin overhead cam engine.

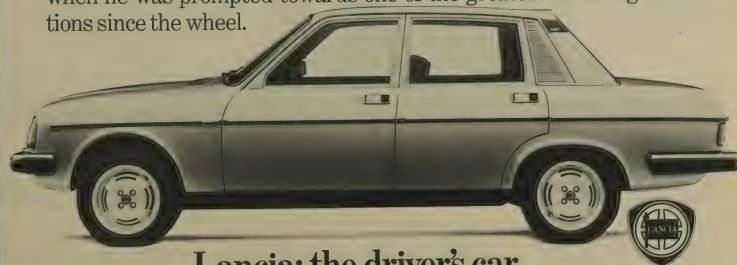
The mother of invention.

Vincenzo himself, always a man with an eye for design, would approve of our choice of Bellini to design the dashboard of the Trevi.

And the Maestro would have been reassured to see that the Trevi is fitted with an all round disc braking system that is second to none.

In fact, if Vincenzo Lancia was around today, the Trevi is probably the car that he would choose to take his mother up those hill roads behind Turin to the little village of Fobello.

The very place he was driving to on that 'fateful day' back in 1920 when he was prompted towards one of the greatest motoring inventions since the wheel.



Lancia: the driver's car.

Car featured, Lancia Trevi 2 litre, £7193. Trevi 1.6 litre, £6620. Prices include seat belts, car tax and VAT but exclude delivery and number plates. The Trevi carries a 6 year Cryla-Gard anti-corrosion warranty, which covers all major parts, and is subject to annual inspections by the dealer, paid for by the owner. For further details on Lancia, contact Christopher Shelly, Lancia Marketing, PO Box 38, Windsor, Berkshire.

Six short-listed for the 1982 Museum of the Year Award

Six museums have been short-listed for the 1982 Museum of the Year Award. They are the Chatterley Whitfield Mining Museum in Staffordshire, the City Museum and Art Gallery in Stoke-on-Trent, Dove Cottage and Wordsworth Museum at Grasmere, the Museum of Modern Art in Oxford, Scunthorpe Borough Museum and Art Gallery, and the Watford Museum. The award, which is sponsored by *The Illustrated London News* in conjunction with National Heritage, carries with it a first prize of £2,000 and *The Illustrated London News* Trophy, a porcelain sculpture by Henry Moore. In addition this year there will be prizes for the best small museum (the Imperial Tobacco Award of £1,500), the best museum in the fine and decorative arts field (the Sotheby Award of £1,500), the best museum of industrial and social history (the Unilever Award of £1,000), and the best temporary exhibition (the Bourlet Award of £750). The awards will be presented in June by Mr Paul Channon, Minister for the Arts.

Museum of Modern Art, Oxford



The museum was founded in 1966. It was built on the premises of an old brewery in the centre of Oxford and has established a high reputation for the quality of its exhibition programme, but its growth has been restricted by lack of space. In 1981 the first phase of redevelopment, which comprised the opening of two new galleries, an education room and enlarged workshops, was completed at a cost of £116,000, a sum raised principally from private sources. Further development, particularly in educational facilities, is planned.

Watford Museum



This new museum, which has been housed in the 18th-century former offices of Benskins Brewery, opened to the public in March last year. The displays illustrate the local history of the area, from geological times to the present day, with particular emphasis on the dominant local industries of printing and brewing. The art gallery houses a changing programme of works by influential local artists such as Sir Hubert von Herkomer, and there is also a temporary exhibition gallery. The local archives are also kept in the museum.

City Museum and Art Gallery, Stoke-on-Trent



Stoke-on-Trent was the first local authority in the United Kingdom to build a new museum after the Second World War. The project began in 1954 and was finally completed in 1981. The museum houses one of the largest and finest collections of ceramics in the world, and also has departments and displays of fine and decorative art, natural history, archaeology and social history. Emphasis is placed on local history, which is also reflected in the building, which makes full use of local industry. The materials used reflect the area's traditional crafts and skills.

Chatterley Whitfield Mining Museum



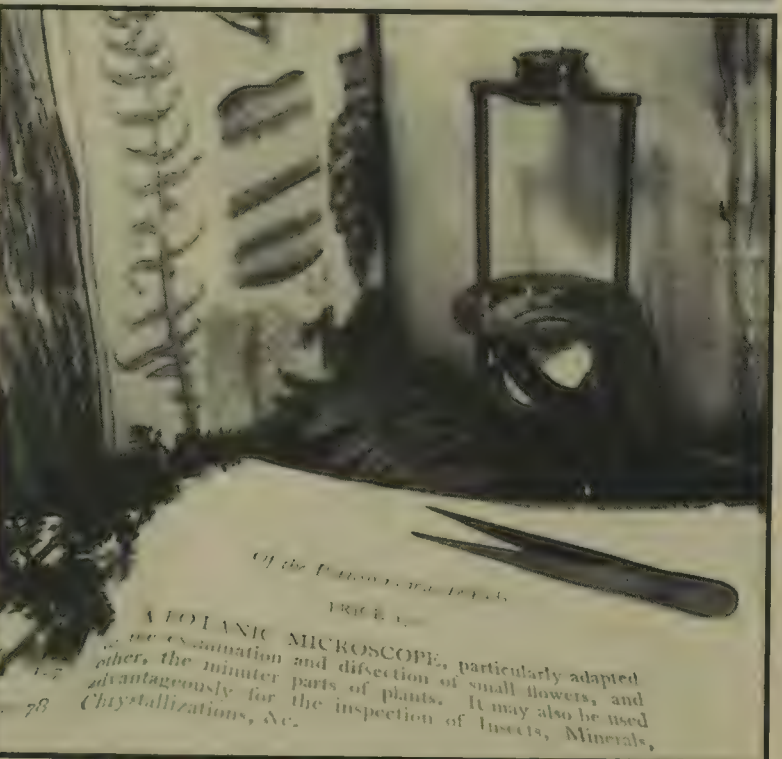
The Chatterley Whitfield Mining Museum in Staffordshire has been set up in the north Staffordshire coalfield, where a complete colliery, including underground workings, has been retained to provide a public interpretation of the history and development of fossil fuel extraction. The pit closed in 1977, and in the following year an independent charitable trust was formed to create this museum of the coal mining industry. Much of the preparatory work was carried out by the museum's volunteer team of experienced miners, complementing a small permanent staff.

Scunthorpe Borough Museum and Art Gallery



Founded in 1900, this cheerful museum is administered and supported by Scunthorpe Borough Council. In recent years the museum and gallery have been re-developed, and a new archaeological gallery was completed. The displays are now divided broadly into three—local history and industry, archaeology (especially prehistoric and Roman), and natural history and the countryside. The art gallery houses temporary exhibitions. The museum and gallery are contained in a large Victorian house skilfully adapted to make maximum use of limited space.

Dove Cottage and Wordsworth Museum



Dove Cottage in Grasmere, where Wordsworth and his family lived between 1799 and 1808, has been restored and redecorated, and together with its tiny garden provides visitors with a glimpse of the tranquillity and harmony which the poet enjoyed here. Just down the road a new museum has now been completed. Adapted from a 19th-century coachhouse, it contains the newly discovered manuscripts of letters and poems, a collection of local material mainly concerned with Grasmere during Wordsworth's time, and other Wordsworthiana.

Canaletto appeal

These two large paintings of Venice by Canaletto, which have been on loan to the Bowes Museum at Barnard Castle, Co Durham, are up for sale. Their owner has offered them to the museum for what is regarded as the very advantageous price of £385,000 for the pair. The museum has until July this year to raise the money, and has launched an appeal for this purpose.



Top, *A Regatta on the Grand Canal*. Above, *The Bucintoro returning to the Molo*.



Fairy tales can come true.

There's a little magic in every glass of Martini Dry. In its clean, fresh taste. In its unique blend of the choicest wines and herbs. But, most magical of all, it doesn't have to disappear at midnight.



Inside Wormwood Scrubs

by Ros Drinkwater

Together with work and study, religion helps the prisoners in Wormwood Scrubs to preserve their self-respect and individuality. The author talked to some of the men in the top-security prison and found their spiritual needs to be well cared for.

In Wormwood Scrubs the Thursday night Bible class begins in the dark. A circle of 20 men dressed in blue-striped shirts and faded denim jackets sit side by side in silence, every eye fixed on the spluttering scarlet candle that burns in the centre of the circle. It is a simple device to relax the mind and concentrate attention. After five minutes, the main lights come on and a lively discussion begins. The subject for tonight is the first chapter of Genesis, its original meaning and its relevance today. The men are the "lifers" of D Wing, long-term prisoners in one of Britain's top-security prisons.

"The Scrubs", built by its own prisoners in the late 1880s, was hailed as the model for the future; and the radical reforms introduced by its chief architect and first governor, Major-General Edmund DuCane, made the British penal system the most respected in the world. A century later DuCane's model prison is unable to cope with the demands made upon it.

It is also crumbling at the foundations. Not long ago a prisoner in the doubly secure punishment block ("sin-bin" in prison parlance) tried to dig his way out with a soup spoon. He managed to dislodge only a few bricks before being caught but, given the appalling state of the brickwork in that particular cell block, his optimism was understandable. The next day another prisoner in the same cell block had to be evacuated when a rotting timber door frame gave way under the weight of the door. With conditions like these, plus the inhumanity of overcrowding and a lack of the most basic amenities, it is small wonder that the present governor, John McCarthy, felt compelled to write a letter to *The Times*.

Wormwood Scrubs is often described as the flagship of the prison service. It is Britain's biggest prison. Built to accommodate 900 men, it has held as many as 2,000 and has a present population of approximately 1,200. Many of its problems arise from the fact that it has to perform the two major functions of being both a local prison and a high-security establishment. The four main cell blocks, wings A, B, C and D, are in effect four separate prisons holding different kinds of offender for holding lengths of time.

Prisoners go to A Wing on reception. It also houses the Annexe, a rehabilitation unit where alcoholics, drug addicts, gamblers and sex offenders are given specialist treatment, and the Segregation Unit, or punishment block, for men who have committed offences within the prison. B Wing



The fourth floor of C Wing, one of the main cell blocks housing up to 450 men.

holds men on remand awaiting trial and also certain categories of sex offender. C Wing processes thousands of men each year by allocating them to other prisons. D Wing contains almost exclusively long-term prisoners at the start of their sentences.

Around these four main blocks a clutter of other buildings has grown up over the years—workshops, a sports complex, a library, an education centre, a recreation hall and stores. In the rebuilding plans many of these will disappear. One almost certain candidate for demolition is the first thing you see as you come through the prison gates,

the fine military-style chapel.

Since the increased security after the George Blake escape in the late 1960s the gardens in front of the chapel have been covered with asphalt and the chapel itself has been all but obscured by a high, close-mesh fence. But the interior remains unchanged. On a sunny morning light streams through the stained-glass windows on to the murals of the saints painted by a prisoner. In the tiny Lady Chapel a candle burns constantly as a reminder of Christ's presence in prison.

It is very much a working church, in use every day of the week and fulfilling

an essential need. A prisoner can expect that the law will provide secure confinement, and of McCarthy's staff the highest degree of professionalism. The Church provides another dimension, that of compassion.

The first of the statutory rules for the guidance of prison officers states that, "The purpose of the training and treatment of convicted prisoners shall be to encourage and assist them to lead a good and useful life." But once behind bars a man can fall victim to a system designed to deprive him of all his individuality, his autonomy and his self-respect. Far from having the desired rehabilitative effect, prison conditions can start to destroy a man.

"If we don't successfully fight the process of deterioration that can occur, then we send the man out even worse than when he came in—an even bigger danger to society," one wing governor said. "The hardest problem is knowing how to fight it. Work, study and religion seem to be the best answers.

"The Church plays a special role because Christianity emphasizes the importance of the individual. It says you matter—in spite of what you have done. It makes a man part of a wider family and, in a sense, all church activities are community activities.

"To the outsider what we have here may seem like a motley collection of villains, weirdos, queers and hypocrites. These are the very people the Gospel is aimed at.

"We have a man in B Wing serving a four-year sentence who because of the nature of his offence would be repellent to most people. He claims to have been converted to the Christian faith and has applied to enter a Bible college on his release. I don't think there's a prisoner—or an officer—who doesn't take a highly sceptical view of this. But if that's what the man wants then it's not up to us to judge his sincerity, only he can do that. We should give him every facility to do what he says he wants to do. If he is sincere his conversion could make a far more dramatic change for the better than anything we can do by merely locking him up."

The range of religious activities in Wormwood Scrubs is wide. Five permanent members of staff are there to attend to the prisoners' spiritual needs: an Anglican chaplain and his assistant chaplain, a Catholic chaplain and his assistant chaplain, and member of the Church Army. There are services for Anglicans, Roman Catholics, Jews, Muslims and Sikhs. There is daily RC communion in D Wing. In addition there are Bible classes, prayer ➤➤



Inside Wormwood Scrubs

meetings, religious discussion groups, confirmation classes, choir practice and visits from Gospel singers.

As most of these take place in the evening the prisoners rely on the goodwill of the officers as extra men are needed to convey them from their cells to the place of the activity, stay for its duration and bring them back again. At present some overtime for officers is voluntary.

The Reverend Brian Dodsworth, Anglican chaplain, suspects that only a small proportion of men come to church from what some might call truly Christian motives. "The Anglican service on Sunday morning is the only time when men of different wings can meet," he says. "But given the choice between being banged up in a cell for 23 hours or going to church, there's no doubt which I would choose."

In conversations with the prisoners the name of one man cropped up time and time again as an example of someone whose faith has proved an inspiration and help to others. It turned out to be the same man who had stopped me taking pictures of a particular religious ceremony. He had been angry at the thought that his religion might provide material for a magazine article. We met and talked on several occasions and I came to the

conclusion that if anyone had a blueprint for survival in prison, this was the man. I shall call him James.

Because of the length of his sentence James has had to face the possibility that he may die in prison. He is in his 30s and has served seven years of his sentence. In all that time he has maintained that he is innocent. He has kept his self-respect and has resisted the process of deterioration. He has done it through worship and study.

"The worst thing about prison is the lack of privacy. Your letters are read and censored, your visits are overheard. You can't sit on your pot in private because there's a spyhole in the door. Sometimes I lie awake at night and I'm aware that someone is there at the spyhole. It's dark, they can't see anything, but they are there, doing their job. Much worse than being locked in is not being able to lock anyone out. The only thing you can call your own is your faith—what exists between you and your God. It's inviolable. It's private and it can't be taken away from you, and that is very important.

"Here in Wormwood Scrubs we're very fortunate because the assistant RC chaplain is a woman, Sister Agnes. One of the hardest things to bear *mentally* is the total lack of any femininity and of children. You face a future with nothing but the blunt end of masculinity. Sister Agnes is a person totally open to the Holy Spirit. She hasn't been scarred by the system and she's able to

relate to the men in a human way. Most people in prison act out roles—the officer, the probation officer. Agnes is able to look at a man and say here is a person, not here is a murderer. She doesn't belong to the Establishment, she is one of us.

"If you are going to survive in a place like this you have to work for inner peace and that means forgetting self. When self is no longer the object of most importance in your life then you have no worries about what is going to happen to self."

The men with a release date to look forward to also face problems. Both chaplains have strong views on the subject. Brian Dodsworth says, "It worries me greatly that there is an appalling ignorance of prison life among people who would consider themselves to be 'caring' members of the community. A lot of people's knowledge is based solely on television programmes such as *Within These Walls* or *Porridge*. Tell them you have 24 men studying for Open University and they throw up their hands in horror. And the more respectable, the more punitive the attitude. If many of these men had had the same advantages of a decent upbringing and education as those who condemn them, they wouldn't be in here."

Father Gerry Ennis agrees. "It's time—long overdue—that the community accepted responsibility for its offenders. Every time there are plans

The Reverend Brian Dodsworth gives Holy Communion in the Anglican chapel. Both choir and congregation are prisoners. Above right, the interior, and right, exterior. Built of Portland stone, it will probably be demolished as plans to rebuild the prison take shape.

for an ex-prisoners' hostel there's a public outcry from people who don't want to live next door to a bunch of murderers, rapists etc. But these men came from the community—after they have served their 10 years and when they are ready for release, where else should they return? Let's get the hostel scheme properly organized and give the man who is leaving prison some kind of beginning on the road to rehabilitation. Prison can't rehabilitate because you've taken away the man's freedom. How can you test an alcoholic where there's no alcohol, or a rapist where there are no women? How do you train a man for a job when he's going into a world of three million unemployed? What we are trying to do is totally unrealistic. The only answer is contact with the outside world, the place these men have to return to.

"Religion in Wormwood Scrubs? There is only one purpose of the Church, to proclaim God's good news and salvation, which means reconciliation, it means forgiveness, it means healing, it means acceptance on one simple condition. And hopefully, from that, we can begin to grow." ●



A mural of St James showing the exterior of the chapel and a mural of St Jude showing the interior. A prisoner painted the murals that decorate the chapel using his fellow inmates as models. Left, a prisoner, serving a life sentence, spending a Saturday evening in a D Wing cell. On his release he plans to enter a monastery.

London's bridges by Edna Lumb 6: London Bridge



London Bridge

Edna Lumb

Faced with polished Cornish granite from Bodmin Moor, London Bridge was designed by Harold Knox King and opened in 1973, having been built on the site of the old London Bridge without seriously interrupting either road or river traffic. The old bridge was dismantled stone by stone and re-erected in Lake Havasu City, Arizona.



A Prestige Gift

FROM THE HOUSE OF
BELL'S
SCOTCH WHISKY

For your friends — or yourself. A distinctive decanter of Bell's specially selected Scotch Whisky. Available in a range of four sizes.

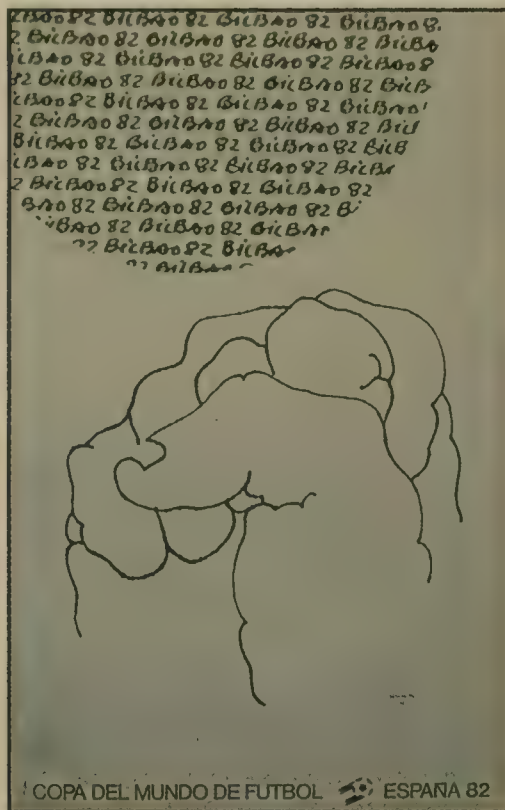
World Cup art

The World Cup starts this month. Below is a selection from 15 promotional posters commissioned by the organizing committee in Spain—one for each city playing host to the teams, one for Spain itself.



España—Joan Miró

Entitled *La Fiesta*, this poster representing the host country is of a dancing figure at a festival. Miró was born near Barcelona in 1893 and is recognized as one of the leading Spanish Surrealists.



Bilbao—Eduardo Chillida

Born in the Basque country in 1924, Chillida studied architecture and played football professionally. He began working as a sculptor in Paris and his preferred medium is iron. His poster is called *Despeje*.



Oviedo—Pol Bury

The artist was inspired by a photograph of the Hungarian-born player Ferenc Puskas for *De Volea*. Born in Belgium in 1922, he was first influenced by the Surrealists and went on to explore pop art.



Madrid—Eduardo Arroyo

Arroyo left Madrid, where he was born in 1931, to escape fascism and settled in Paris where he concentrated on painting. The influence on him of the Surrealists is reflected in *El Portero*.



La Coruña—Gudmundur Gudmundsson Erro

Caleidoscopio was created with coloured filters from nearly 600 photographs of former football world champions. Erro was born in Iceland in 1932 but at 26 moved to Paris and became a French citizen.



Zaragoza—Jean-Michel Folon

Born in Brussels in 1934, Folon achieved international acclaim as a graphic artist working on such magazines as *Graphis* and *The New Yorker*. His poster is entitled *El Dios del Estadio*.

The renowned illustrator of 'Little Women'
creates her first porcelain sculptures

Jo

by Tasha Tudor

Inaugurating Tasha Tudor's
first collection of porcelain sculptures.
Individually crafted – hand-painted –
and issued in limited edition.
Art of enchanting beauty,
at the very attractive price of £57.

In today's world of fine book illustrators, there is one name that stands out among the rest – Tasha Tudor. An artist who, for almost fifty years, has been capturing the hearts of millions with art that is happy, innocent and filled with old-fashioned charm. With delicate use of colours and a wealth of detail, her illustrations create a magical world of make-believe with characters as lovable as they are unforgettable.

Now, to celebrate the 150th anniversary of author Louisa May Alcott's birth, Tasha Tudor has created her very first works in porcelain. A collection of limited edition 'Little Women' sculptures that are sure to be of exceptional interest to collectors.

'Jo', portraying Louisa May Alcott's high-spirited heroine, inaugurates the collection. Crafted in fine, hand-painted porcelain, it is a thoroughly delightful work of art. And it will be issued at the very modest price of just £57 – which may be paid in three convenient monthly instalments. This price is guaranteed, except for any change there may be in the rate of VAT.

The figure that Tasha Tudor has designed is so vivid, so alive, it's as if 'Jo' had suddenly sprung from the pages of 'Little Women' to pay a quick but special visit. From the clutter of ink pens in her pinafore pocket to the beloved manuscript book clutched close, she's the very picture of the dedicated, aspiring author. A captivating and compelling sculpture as distinctive and full of personality as Louisa May Alcott's heroine.

To ensure that every small detail of Tasha Tudor's art – every nuance of expression – is faithfully captured, each sculpture will be individually crafted by master porcelain craftsmen. Each sculpture will be hand-cast . . . hand-assembled . . . and meticulously hand-painted with uncompromising care.

In the tradition of important works in fine porcelain, 'Jo' will be issued in a single, limited edition, reserved exclusively for those who order from the collection by 29th November, 1982 – the 150th anniversary of Louisa May Alcott's birth. Because of worldwide interest, similar restricted offers will be made in other countries. A further opportunity to subscribe in the UK may be given, but cannot be guaranteed, before the worldwide close date of 29th November, 1982. Thus, the total edition will be limited to the exact number of individual subscribers whose valid applications are received by the worldwide subscription deadline. When all valid orders from these individuals have been fulfilled, the edition will be permanently closed.

'Jo' will bring her own personality and special charm to your home and any room in which you choose to display her. And in time to come, this engaging work of art is likely to become a treasured family heirloom, lovingly passed on from mother to daughter through the generations.

To acquire your own hand-painted fine porcelain sculpture of 'Jo' by Tasha Tudor, it is important to act promptly. Please be sure to post the attached reservation application by 30th June, 1982 to ensure delivery in September.

Franklin Porcelain, Bromley Road, London SE6 2XG.



Figure shown actual size of 7½" in height

RESERVATION APPLICATION

Jo by Tasha Tudor

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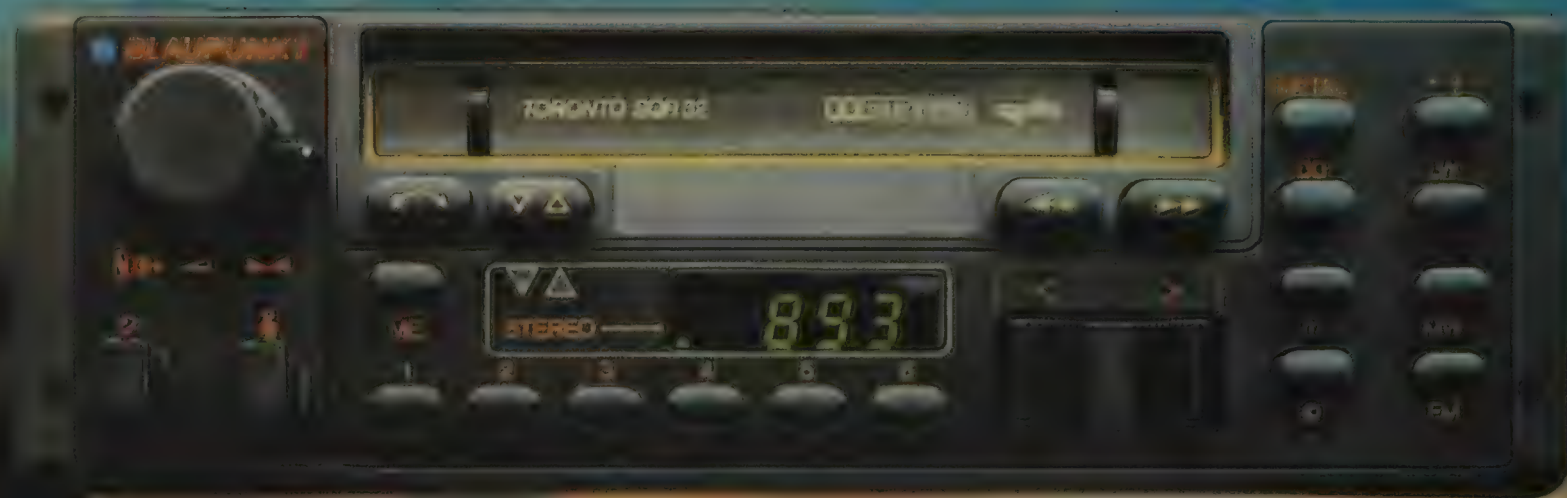
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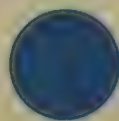
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THE COUNTIES *Jacquetta Hawkes's* CAMBRIDGESHIRE

Photographs by John Farnham



The Fenland of Cambridgeshire, near Ely.

Few people, I think, would name Cambridgeshire as their favourite county. I remember when, as a child, I first saw mountains with their swift rivers and dashing streams I was tremendously excited and felt this was how the country ought to be. I had a perverse sense of homecoming: that this was where I belonged.

And yet . . . and yet everyone must keep a particular love for the place where he was born, for the surroundings of childhood. One knows them with an intimacy of detail never to be equalled in later life. This feeling I have for Cambridgeshire, memories spreading in widening rings from our house in Grange Road on the outermost limits of Cambridge. There were the meadows clumped with moon-daisies over our garden fence, then the glories of the college "Backs", cowslips at Madingley, bluebells at Hardwick, and finally, with the mastery of the bicycle, all those villages within a dozen miles of the town. (This must be the point to

declare that for me Cambridgeshire remains the narrow county I knew of old: I am aghast when in up-to-date guides I see Huntingdon and Peterborough listed as Cambridgeshire towns. What blasphemous absurdity!)

I showed sense and sensibility in developing at a tender age a fondness for Gothic architecture in a village setting, for my county, outside its university rather poor in great houses or fine urban buildings, keeps much of its charm and interest in modest villages with their dominating but equally unpretentious churches. Although there are regional differences, the characteristic old cottages do not make a show of their timber framing but are faced with daub, nearly always painted white and snug below deep thatching.

Good stone for the churches might have been brought from the Jurassic rocks in neighbouring Northamptonshire, while where chalk was near the

surface its flints were taken for building of all kinds, though seldom for the ornamental knapped work so much to be admired in East Anglia. Another building stuff used for cottages and for the interior of churches and colleges is that hard and ancient variety of chalk known as clunch. I was proud of our Cambridgeshire clunch: it sounded solid—and so it is when sheltered from wet weather.

It was, I suppose, the quality of the names that made me associate clunch with the even older, more brutal-sounding gault, a stiff, bluish clay plentiful beside the Cam. For me the chief product of the gault has always been unpleasing—though many would disagree with me. From late medieval times, and most freely from the 18th century, this pure clay was made into the pallid bricks of which so much of the city of Cambridge is built. Inevitably it penetrated the villages as well,

and I regard any buildings in this harsh, unyielding material as unwelcome intruders on the native village scene.

Beginning my exploration of the countryside as a young bicycle rider made me very conscious of its structure, so much do contours affect pedalling. Like Britain for Julius Caesar, Cambridgeshire for the geologist can be divided into three parts: the chalk uplands, once known as Whitelands, to the south-east; the low, rolling clay and greensand country to the south-west; and to the north that unique part of Cambridgeshire, the Fenlands, stretching their vast flats as far as Lincoln.

Cambridge was formerly on the very edge of the fens, and the townscape itself is all but flat, save for the mild slope up from the river to the pudding-shaped motte of Castle Hill and the adjoining still milder slopes of Mount Pleasant. No wonder that we all had bicycles and that few university people were burdened with motor cars. Indeed motor traffic was thin enough ➤



Cambridgeshire

then for the rural roads I frequented to be almost free of it. Instinctively I loathed cars as a threat to much that I loved and made a practice of scowling at any that passed me by.

Our Cambridgeshire hills would hardly be noticed by Britons from the highland zone such as Welshmen or Yorkshiremen. Yet to us they were considerable. Of the two nearest Cambridge one, on what is now the A45, though imperceptible to the motorist, was an important test of nerve: no one was an approved cyclist who had not flown down it with hands off the handlebars. The other hill is of far greater note, indeed one of the best-known features of the county—that spur of the chalk called the Gog Magog Hills that rises to the dizzying height of some 200 feet a few miles to the south-east of the town.

It seemed quite a stiff pull up to "the

Gogs" but when you reached the top, threw your mount into the hedge and set off along the Roman road, you were in delightfully different country. There were chalk-loving flowers such as harebells, and the fields were pale and scattered with flints, offering nesting places for the peewits which tumbled above them with their ecstatic cries. Even the light seemed paler, more rarefied, than in the familiar valley of the Cam.

There was history as well as natural history to be enjoyed up there. The high point of the Gogs is crowned by the ramparts of Wandlebury, one of the few prehistoric earthworks in the county. Yet the chief attraction must always be the green track itself, the continuation of the Roman road known as the Via Devana that cuts through Cambridgeshire from the Huntingdon road. Here, on climbing the chalk, it breaks free to display a well-preserved agger which can be followed for many miles. Not far from Horseheath it crosses the more ancient thoroughfare

of the Icknield Way and heads on towards Colchester.

Some miles beyond this significant crossroads the Icknield Way, traversing southern Cambridgeshire between Royston and Newmarket, leads you first to the Fleam Dyke and then the Devil's Dyke. These two massive embankments seem to have been raised by the Saxons in the sixth century as barriers against the briefly triumphant Britons. The Fleam Dyke was a blissful place for walking, noted for butterflies and flowers and above all as one of the rare haunts of the downy, purple Pasque flower. Having walked the crest thinking of Britons and Saxons, I loved to lie in the deep fold of the ditch where the silence and solitude were profound.

These uplands were the part of the county I liked best. Balsham, where the Fleam Dyke ends, has a fine church and the neighbouring hamlets of Great and Little Abington and Hildensham always delighted me. The appeal of Balsham increased when I began to

take an interest in monumental brasses. There are two beauties there, while those up at Westley Waterless of Sir John de Creke and his wife are as elegant examples from the 14th century as any in the whole country. A friend and I used to set out with rolls of lining paper across the handlebars and blocks of cobbler's heel ball in our pockets intent on brass rubbing. In those days you merely went to the vicarage to ask permission—and we soon began to classify vicars into the disagreeable, the interested and those who invited small girls in to tea.

We did not dream of a future when swarms of rubbers would have to be denied access to original brasses, yet there was already a hint of it. As far as I know the famous early brass at Trumpington was unique in being protected by a sheet of glass and a charge of 10 shillings to make a rubbing. It was an outrage, yet added to the pride of possession when the money had been saved and the rubbing made. ➡



Top left, the market square in Cambridge; top, Gibbs's Building, King's College, Cambridge and the west front of King's College Chapel; centre, the Roman road at Wandlebury; above, the village of Bottisham; left, the west front of Ely Cathedral, founded in the seventh century, which dominates the surrounding countryside.

Cambridgeshire

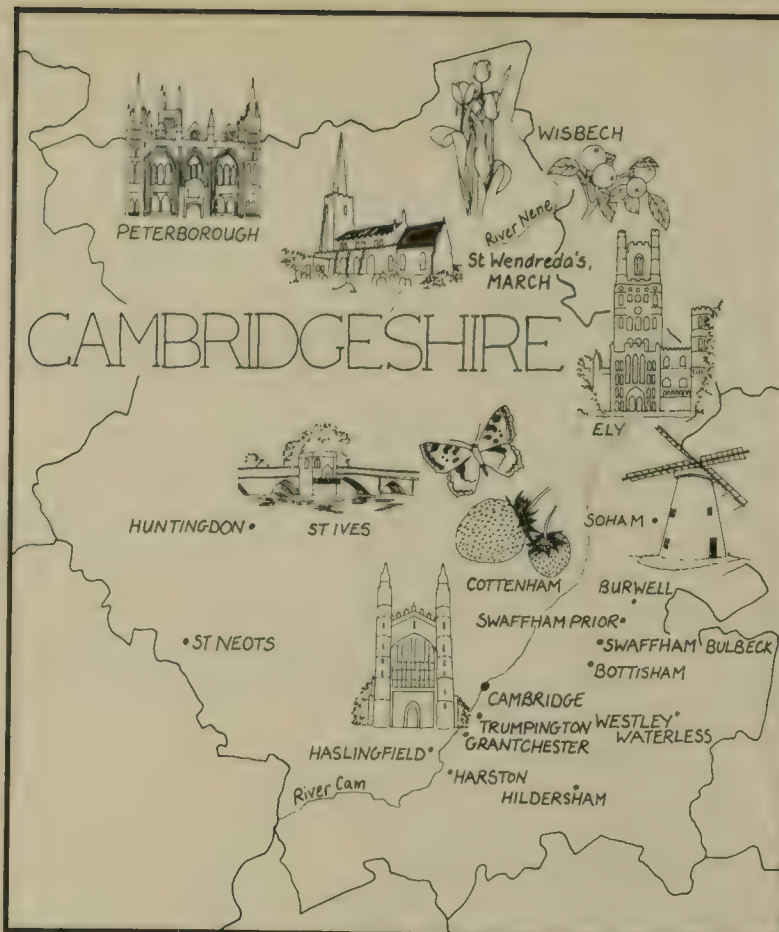
The valley of the Cam above Cambridge and the mild country to the south-west were easy bicycling, but familiar and unexciting. The many villages, starting with Trumpington and Grantchester and widening out to the Shelfords, Harston, Haslingfield, Barton and Coton, were already beginning to be colonized by university people even while motor cars were rare.

All these are names celebrated or denigrated in Rupert Brooke's "Grantchester", and to this poet and his verses is partly due the special renown and affection that that village possesses in Cambridge hearts and minds. But only partly, for it is a delectable place in itself attended by spirits—Chaucer, Byron, Tennyson, as well as Brooke. It was good to walk there by the footpath through Grantchester meadows, sharing it with dons deep in talk or meditation; but better to go by punt, tie up at the Orchard Tea Garden and stuff cakes which, despite discomfort and wasps, tasted better under the apple trees. Then there was the bathing in Byron's Pool where, a highly selective memory would have me believe, I always splashed and swam in the green shade of a canopy of young leaves.

The greater and most distinctive part of Cambridgeshire is the Fenland. The area falling within Cambridgeshire has, of course, been much enlarged by the inclusion of Huntingdonshire, but the truth is that in my bicycling days these vast, lonely stretches of flat ground, the black soil of the wide, treeless fields cut by drainage ditches and straight artificial waterways, were too much for me.

Special expeditions were made to admire the marvellous angel roof in St Wendreda's Church in the little railway town of March, and to Wisbech, farther down the Nene, where the charming houses of the North and South Brinks show the influence of the Dutchmen who came to drain the fens. Outstanding among them was Cornelius Vermuyden who had the backing of Charles I for his great work of cutting the Old and New Bedford Rivers, diverting the Ouse and running it direct to the Denver sluice. This was the first fully successful drainage since the efficient Romans had driven Car Dyke from near Cambridge round the western edge of the fens to Lincoln. It was vainly resisted by the wild marshmen, the "stilt-walkers", who knew it would rob them of their fishing and fowling. Wisbech is still a port in a small way, and now has another link with Holland in the bulb-growing that has brought sheets of colour to a once sombre countryside.

This northern extremity of the county always seemed strange and infinitely far away, but Ely was one of the wonders of my world, while I had some favourite haunts among the villages fringing the Fenland on its Cambridge front. A strenuous round could be begun by pounding along the Via Devana and turning off just before



Cambridgeshire

Area

842,344 acres

Population

575,200

Main towns

Cambridge, Peterborough, March, Huntingdon, St Neots, St Ives, Wisbech

Main industries

Heavy engineering, chemicals, electronics and telecommunications, hi-fi manufacture

the then Huntingdon boundary for Fen Drayton, where there were not only Dutch gables to be seen but an inscription in that language on a cottage dating from 1713. Then on to Over, a real fen village on the banks of the Ouse with boating and fishing to be had. At Over I once saw the villagers carrying their Sunday dinners to be cooked in the baker's oven, a big domed one equipped with those long-handled wooden shovels for lifting the loaves. Eastward again to Cottenham, long associated with the Pepys family, but for me rather with the family of my nanny who grew fruit for the Chivers jam factory at Histon on the way back to Cambridge. I recall gorging strawberries there, but even more vividly remember the myriads of summer butterflies which rose and fell in clouds along the hedgerows.

Yet the villages I liked best of all were those bordering the Fenland to the east: Bottisham, the two Swaffhams, then on to Burwell. To reach them you set out along the Newmarket road, passing first the site of the famous Stourbridge Fair and next the perfect little Norman church known as the Lepers' Chapel. While all these villages and their churches are well worth seeing, I was

always most enchanted by Swaffham Prior for the preposterous spectacle of two substantial churches, St Mary's and St Cyriac's, side by side in one churchyard. The lofty Perpendicular church at Burwell does not fall far short of those built by East Anglian woolmen. Burwell is one of the largest villages in the county with good domestic building and appropriately fenny industries such as barge-building and turf cutting.

I liked Burwell and rubbed both sides of its palimpsest brass, but for me its greatest virtue was that it was on the approaches to Wicken Fen, which lies between it and Soham. Soham once adjoined a wide mere which has now vanished, but in the 700 and more acres of Wicken generations of scientist-conservationists have fought to maintain a remnant of true fen with all its abounding natural life—and succeeded. Indeed, I believe its wildlife is now even more various than it was in the days when I found it a world apart, a watery world of enchantment. My special desire always was to see a swallowtail butterfly flash past, but it was rarely satisfied. The once derelict windmill has been recommissioned and now helps to maintain the water in lodes and pools.

Though its old function is thus reversed, it still represents many hundreds of mills that faced the Fenland winds before steam pumps.

Wicken is not far from Ely, but it was not by this route that you went to the noblest building in the county, but directly by Akeman Street running almost due north from Cambridge. The presence of the Romans hereabouts is further commemorated by the name of Chesterton and a stretch of the Car Dyke, while at Wilburton are Dutch gables and the Bridge Inn, at 8 feet above sea level claimed to be the lowest-sited pub in England.

We used to say that the road did not rise 1 foot between Cambridge and Ely, and it was true that all the way the attention was held by the great cathedral on its low hill as it grew from what might have been a white sail on the horizon into a glorious harmony of Norman, Early English and Decorated architecture. Before their drainage the marshy fens were broken here and there by little islands of glacial clays and on many of them monks were to settle. They seemed safe from the world, but most of their holy refuges were destroyed by the Danes—some for ever. Among those restored to flourish through the Middle Ages Ely, founded in the 7th century by the Lady Etheldreda, was always supreme. From the days when Hereward and Abbot Thurston (himself a fenman) strove to defend the abbey and the Anglo-Saxon cause against King William, gifted builders added to their church. Perhaps the greatest of them was Alan of Walsingham, Sacrist in 1322 when the central Norman tower crashed down. Showing "the most complete and wonderful mental skill" he filled the gaping hole with a stone octagon, crowning it with the lovely bell tower, or lantern, built of timbers so huge "that they had to be sought for far and wide". Many judges would, I believe, put the lantern as second only to King's College Chapel as the most beautiful and original of the medieval buildings of Cambridgeshire.

As for the little city of Ely, its very smallness is its chief virtue, although the Bishop's Palace and the Grammar School are noteworthy—and I, as a stout parliamentarian, liked to contemplate the vicarage where Cromwell lived for a decade.

My rides around Cambridge created for me a personal realm, every feature of which was known, named and significant and where 10 miles was a very long way. It was distressing to me when much later I returned to my old domain behind the wheel of a car and found hills flattened, turns merely a nuisance and 10 miles passed in a blurred flash ending nowhere in particular. But these are the reaction of age and its nostalgia: the county is in fact fortunate in being sufficiently off most tracks to keep many hardly spoiled villages and small towns of character. I hope to return some day and explore it again, if not on a bicycle then at least in the leisurely style it still merits and will repay ●

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Fighting slavery today

by Des Wilson

United Nations experts on the eradication of slavery are being sent to Mauritania to assist that country to end a way of life that has prevailed for over 500 years. If slavery is ended there, it will partly be to the credit of the London-based Anti-Slavery Society. The author describes its world-wide campaign.

My first encounter with the Anti-Slavery Society was accidental. As a friend and I were walking along a residential part of the Brixton Road, he pointed out a corner building that did not fit the pattern of those around it. "It looks as though it could have been the branch of a bank at one time, or a solicitor's offices," he said. Despite its architectural difference, it now seemed almost to be trying to be inconspicuous. There was no indication that it was even occupied except for a tiny metal plate on the door. We walked over to read it. It said "Anti-Slavery Society".

This surprised me. Whatever other problems the world faced, surely this was one evil that, thanks to William Wilberforce and Abraham Lincoln and other heroes of yester-year, we no longer had to worry about? Could it, I wondered, be some kind of historical society, dedicated to preserving the memory of those who had won the famous battles for freedom in the past? I entered the building and was made aware of my ignorance on the subject of slavery today.

Let's establish one point from the start: in an age of countless pressure groups, most of whom are anti-this or anti-that (often, of course, with justification), and whose office walls are covered in posters and whose workers tend to be be-jeaned and relatively anarchic youth, the Anti-Slavery Society is unapologetically staid. Its letter-heading is packed with lords and ladies, its print material is conservative, and you feel that it would prefer being written about in *The Illustrated London News* to, say, receiving the radical support of *Time Out*. I emphasize this only because what it has to say is so startling that its self-effacement and old-world respectability are almost necessary for it to be believed.

It claims to be the world's oldest human rights organization, created by a merger between the Aborigines Protection Society, founded in 1837, and the British and Foreign Anti-Slavery Society, founded in 1839. It has consultative status with the United Nations Economic and Social Council, and over the past seven years has submitted 16 reports containing over a quarter of a million words to the UN Working Group of experts on slavery. These reports detail the continued practice in many countries of chattel slavery, forced labour, debt bondage and child exploitation.

Peter Davies, secretary of the Anti-Slavery Society, was in buoyant mood when I called because the UN Commis-

sion on Human Rights had decided to recommend the dispatch of two UN experts on slavery to Mauritania. "This decision follows our report to the UN on Mauritania, where approximately 400,000 out of a total population of about 1,500,000 are slaves, part-slaves, or ex-slaves."

As recently as 1980 Mauritania had published a decree abolishing slavery, thus acknowledging its existence, but the Anti-Slavery Society says that this had to date had little practical effect. "Entry into slavery in Mauritania is by birth, capture or purchase. The first is the most common, for the children of slaves become the property of the master and are either kept in slavery by him or sold. French pacification of the country ended the inter-tribal wars which produced slaves by capture, but kidnapping of the children of other tribes continues. In every sense they are traditional slaves, unpaid and in existence only to serve the master."

The part-slaves, says the Anti-Slavery Society, have the shackles fractionally loosened by payment or favour and live in a tribal settlement of men and women of similar status: they are, however, still subject to their masters for whom they work the land and shepherd the animals, and in return are given a small part of the harvest or the worst parts of the slaughtered animals. The third class of slaves are free, but often only because they have escaped. As a result they live in fear of recapture or discrimination, being given only the worst forms of work.

The need for an international organization to maintain surveillance on slavery is emphasized by the fact that leaders of the anti-slavery movement in Mauritania have been suppressed. A Mauritanian spokesman at a UN Sub-Commission made no attempt to deny the existence of slavery, saying, "The grinding poverty that is known by the underdeveloped countries like ours unfortunately makes all the talk about human liberty derisory." He said that those who wished to help Mauritania realize a just and free society should help it build roads, schools, hospitals and houses, and emphasized that "the problem in my country is principally a socio-economic problem". An Anti-Slavery Society researcher recently reported that despite the abolition decree Mauritanian officialdom continued to accept slavery in almost every action—for instance, it had issued a new stamp showing white Moors pouring their tea and a brazier being tended by a darker-skinned slave.

Peter Davies, who spent 30 years with the British Council before joining the Society in 1980, sees the acceptance by the Mauritians of a visit by United Nations advisers as a major step forward. "It would appear that we have prompted them to ask for help in the extremely difficult business of ending a practice that has been built into the economic fabric of their society for over 500 years."

Davies says that this traditional form of slavery is now most prevalent in the sub-Sahara countries and west Africa and says that acceptance of it is still well entrenched with both masters and slaves. What is his response to Mauritania's charge that outsiders overlook the fundamental economic problems of the country? "We are not imposing our own principles, so much as supporting established UN principles. Mauritania is a member of the UN and has committed itself to all its articles, including article 4 of the Universal Declaration of Human Rights. This states simply 'no one should be held in slavery or servitude; slavery and the slave-trade should be prohibited in all their forms'."

One of the Society's main preoccupations is with debt bondage, defined by the UN Supplementary Convention as "the status or condition arising from a pledge by a debtor of his personal services or of those of a person under his control as security for a debt, if the value of those services if reasonably assessed is not applied towards the liquidation of the debt, or the length and nature of those services are not respectively limited and defined".

Put more simply debt bondage means that labourers, particularly in agricultural areas, repay debt with their labour. The Anti-Slavery Society says that the practice can be found all over the world but it is most prevalent on the Indian sub-continent. As recently as 1978 there were said to be over three million debt-bonded labourers in India. Bondage usually means that the master effectively owns the bonded labourer until the debt is repaid, and the master usually contrives a situation whereby it is almost impossible for the labourer to repay the debt so he is reduced to a form of permanent slavery. The master has first call on the bonded labourer's time, but has to feed him only on those days when he requires him to work. He can lease out his bonded labourer and even give him in mortgage for a loan from another landlord. Frequently bonded labourers are sold from one master to another. In the unlikely event of the bonded

labourer actually owning his own land, it is almost impossible for him to work it. Since the master is most likely to call upon the services of his labourers at harvest time, when urgent farmwork has to be done in a short time, the labourer is unable to work his own land or take advantage of the higher pay on the free labour market.

Thus bonded labour generates increased poverty, and bonded labourers are rarely able to escape bondage. The Society says that bonded labourers commonly work 16 hours a day, tending the cattle before dawn and after dusk and working in the fields the rest of the time. They are given the barest minimum of food and are often emaciated. Their houses are usually rudimentary mud and leaf hovels.

Peter Davies says that one Indian politician has suggested that the number of bonded labourers in that country could now be as high as five million, and cites a Society case-history: "One of the five million is 13-year-old Ravi who was bonded to a rich farmer by his father, Ditta. Ravi works for two meals a day and some clothes. He is up at five o'clock in the morning and never has any time off. His father sold him into a year's bondage for the sum of 500 rupees (about £30). The father says, 'What can we do? We have only our labour. There is little work. No food. No money.' In order to redeem Ravi at the end of the 12 months, Ditta says, 'the only way out is that someone else will have to be bonded... maybe I have to enter bondage myself.' Poverty and custom forced Ravi into debt bondage. The 500 rupees were needed to finance his brother's wedding."

The Anti-Slavery Society has recently published a global survey of debt bondage. Peter Davies says, "Apart from the possible abolition of all forms of mass contract labour, the most obvious way of eliminating debt slavery is to control credit systems and to provide, particularly to the uncredit-worthy, loans and grants by the State. Developing collective forms of labour may also prove to be remedial. Above all, we need a more effective international definition and law of debt bondage, and more international awareness of the existence and causes of this form of servitude." He pointed to the 1928 Royal Commission on Agriculture. It said of the Indian labourer, "he is born in debt, lives in debt and dies in debt. Land to him is no more than an instrument form of paying in credit. He looks upon his life as a life-long mortgage to forces

beyond his control and even beyond his comprehension." This and similar forms of debt bondage in other parts of the world are, the Anti-Slavery Society says, in every sense a form of slavery, the most widespread in existence today.

A series of reports on the Society's bookshelves on child labour in regions as far apart as South America, the Caribbean, Africa, Europe and Asia emphasizes its concern about exploitation of children. Peter Davies is careful to draw a distinction between child labour as such and its exploitation, which he and the Society define as the "employment of children in conditions which, taken together and viewed in the context of the social and economic background of the region, are likely to be harmful to their mental, physical, or moral health and growth and . . . to the realization of their potential".

It has, for instance, campaigned on child labour in Morocco. In 1975 it reported on nine private carpet factories where girls aged seven were working as much as 72 hours a week in overcrowded, badly lit, ill ventilated conditions, without any holiday in the year and with no schooling. Few under the age of 12 received any pay. The authorities said nine factories were too small a sample so in 1977 the Society produced evidence of 17 official factories and 62 private ones in 17 towns and found that conditions had not changed. The authorities were still unimpressed about the need for change. In 1979, the International Year of the Child, the Society conducted a series of studies which revealed that the conditions found in Morocco, "so far from being exceptional, are typical of many countries and better than some".

Davies says: "We are not opposed to child labour as a matter of principle. We accept that it is traditional for children to join in work and even in Britain children expect to participate at busy times on farms etc. In the Third World countries there is no point in denying the importance of children as contributors to the labour force, particularly in agricultural pursuits. What we are opposed to is exploitation of children's labour, such as children at the age of six or seven weaving carpets over a loom for most of the day and often even sleeping in the workshop in order that they can resume working when they wake. Or children in the leather industry in Italy doing piece work with inadequate ventilation and inhaling chemical glues that can cause paralysis or brain damage." He quotes, for instance, a coal mine in Colombia where children work as deep as 280 metres underground in tunnels carved out of rock, the walls of which have no props. There is no ventilation and the only light is provided by candles in cut-out tins on the side of the wall. There are no safety precautions. Children hack the coal, fill the sacks, and drag them up to the pit mouth for eight hours a day, earning about seven pesos.

Another form of slavery that concerns Peter Davies and his associates is forced labour. He quotes, for

instance, the situation in Ethiopia: "On one day in July, 1980, we know that 57 trucks, each designed to carry a maximum of 40 people, left Addis Ababa crammed with 3,990 people. The convoy arrived in the Humera region eight days later. It was followed by another of 65 trucks carrying 4,550 people, and a third of 80 trucks carrying 5,600 people. All of them were so called 'volunteers' for the sesame harvest.

"Many of them were recruited by armed men and others were convinced that wages would be paid and food, clothing, and housing provided. Altogether about 45,000 people were rounded up to work on the state farm. During the journey they had to squat under canvas, urinate over the side of the lorry, and were given no food. They were unable to sleep and on arrival at their destination many of them were weak and ill. The women and girls had been raped *en route*. In Humera the workers were given little or no food and had to drink impure rainwater from pools made by their own footprints. Shelter, when available, consisted of overcrowded huts. Medical attention had to be paid for but they received no pay. In one camp of 1,200 people, 45 died in the first month. The working day was from 6 am to 6 pm."

Davies says no one disputes that Ethiopia has a severe economic crisis but that this is no defence for the worst kind of slavery and abuse. They believe that 1,626 people died during the whole operation. Davies says, "The Anti-Slavery Society has detailed reports from the witnesses with their names, ages and occupations and is satisfied that the evidence is entirely reliable."

When the Society put this information before the United Nations Working Group of Experts on Slavery, the Ethiopian representative claimed that it was "biased, politically motivated and therefore inadmissible". The representative said that the Anti-Slavery Society had been "hoodwinked by discredited groups". Davies replied, "The Anti-Slavery Society's reputation for truth and accuracy in its reporting is one we guard most jealously. Without credibility, our stock in trade, we are nothing. It follows then that we do not simply accept the reports that are prepared for us without checking and double-checking their validity."

Clearly contemporary slavery is directly related to problems of world poverty. But, as the Anti-Slavery Society points out, this is the background, not the excuse. The United Nations' understandings on the abolition of slavery are being largely mocked across the world. The Anti-Slavery Society may be little known and, given its resources and the size of the problem, its achievements may not be momentous. But its cause is clearly just, and it is a salutary thought that without its existence there would be no voluntary organization in the world working specifically to expose the perpetuation of a condition which many of us in the developed world would otherwise hear little about ●



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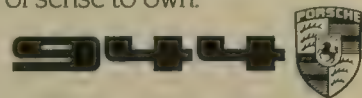
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*To be taken daily before
smoked salmon.*

The Pope in Britain

June 82



PRESS ASSOCIATION

Pope John Paul II came to Britain at the end of May for a six-day visit, the first by any Pope in the long history of the office. He arrived on May 28 and that afternoon went to see the Queen at Buckingham Palace, where this photograph was taken.

On the following pages we publish a full pictorial report of the Pope's historic visit.

He came, he was seen and, as every-where, he conquered many hearts, and not only among Roman Catholics. After weeks of indecision caused by the hostilities in the south Atlantic, Pope John Paul II began his genuinely historic six-day pastoral visit to Britain on Friday, May 28 at 8 am. He kissed the tarmac at Gatwick airport. The sun shone, as virtually throughout his visit.

"Today, for the first time in history, a Bishop of Rome sets foot on English soil," he said in his first homily at Westminster Cathedral, where he celebrated Mass with the Roman Catholic hierarchy of England and Wales. "I am deeply moved by this thought." He opened his address with an appeal—one of many—for a peaceful solution to the conflict in the south Atlantic. After luncheon at Archbishop Basil Hume's residence, the Pope called on the Queen at Buckingham Palace (they had met at the Vatican in October, 1980). During 25 minutes alone together, he told the Queen "God bless your son"—Prince Andrew, serving as a helicopter pilot with the Falklands task force. Afterwards the Pope brought joy and uplift to the sombre rite of anointing the sick and dying at St George's Roman Catholic Cathedral, Southwark, south London.

Saturday morning provided the visit's ecumenical highlight. More than 400 "sad years of division", as the Pope called them, seemed to fall away as he took part in a service at Canterbury Cathedral with the Archbishop, Dr Runcie, Presbyterian, Quaker, Baptist and Greek Orthodox church leaders were also present. The Pope and Dr Runcie, who embraced several times, afterwards agreed that a new international commission should be set up to examine impediments to full communion between the two churches. That afternoon the Pope led about 100,000 people in prayer at Wembley Stadium, urging them to respect human life, moral values, marriage, family life and the truth.

A long Sunday began movingly when the first Polish Pope arrived by helicopter at Crystal Palace to address some 24,000 members of Britain's Polish community. By 10am he was in Coventry, where he told an estimated 350,000 people at an open-air Mass at the airport that war was "totally unacceptable as a means of settling differences between nations", and should belong to the tragic past. After an informal lunchtime meeting with leaders from the British Council of Churches, it was the turn of Liverpool, the emotional centre of British Catholicism. In the south, crowds had been much smaller than expected, though warm. In Liverpool perhaps 150,000 lined the streets to cheer him on his way from Speke airport, where he addressed a crowd of 20,000, to services at the city's Anglican and Roman Catholic cathedrals with the Bishop of Liverpool, the Rt Rev David Sheppard, and Archbishop Derek Worlock respectively. Some 300 Protestant demonstrators, led by the Rev Ian Paisley,



were penned by police into a side street.

The Pope left Merseyside for Heaton Park, Manchester, early on Monday. There he met the Chief Rabbi, Sir Immanuel Jakobovits, and other Jewish leaders, and ordained 12 young priests, urging them to remember those in prison. The crowd of 200,000 was a fifth of that expected, but 569 required first aid during Mass. Later, at Knave-mire racecourse, York—where many Roman Catholics were executed for not accepting the 1535 Act of Supremacy—he commended an estimated 250,000 people to renew their marriage vows, and deplored the growing number of divorces, the scourge of abortion and the spread of a "con- tractive and anti-life mentality"; mild phraseology by papal standards.

Scottish downpour vanished when the Pope crossed the border to greet a Pilgrimage of Youth at Murrayfield stadium, Edinburgh, after tactfully kissing Scotland's own turf at Turnhouse airport. Some 45,000 young Scots gave him a boisterous welcome at Murrayfield, interrupting his address with singing and chanting. Later, in St Mary's (Roman Catholic) Cathedral, he warned Scottish clergy against diluting the faith to fit the spirit of the times.

Having been greeted in Edinburgh by the Moderator of the Church of Scotland, the Rt Rev Professor John McIntyre, the Pope began Tuesday,

June 1, with a meeting with him—hard to imagine even 10 years ago. Then came a touching visit to St Joseph's Hospital, Roswell, just south of Edinburgh, home of 208 severely handicapped people. Their partial compensations, he said, included radiant love and the attraction of selfless, loving care.

En route for Glasgow, he stopped at St Andrew's (Roman Catholic, teacher training) College at Bearsden, where an appreciative audience heard him advocate education's role in developing personality rather than imparting specialized knowledge. Then, in Glasgow's own Bellahouston Park, he celebrated Mass with more than 300,000 people, perhaps the warmest crowd of his tour. Glasgow also fielded the largest protest when 1,200 flag-waving Protestant "loyalists" marched through the city.

And so, finally, on Wednesday it was Wales's turn to succumb to Pope John Paul's unique blend of spiritual and personal magnetism, first at Pontefract Fields, Cardiff, where he celebrated a final open-air Mass, and lastly at a youth event at Ninian Park football stadium, after he had received the freedom of the city at Cardiff Castle—the first church leader to be thus honoured. Britain was still at war with Argentina when he left for Rome that evening but perhaps more at peace with itself as a result of his visit.



Within minutes of his arrival at Gatwick, top left, the Pope made a new appeal for peace in the south Atlantic—a theme that was to recur. At Westminster Cathedral, left and top, he celebrated the first papal Mass of the visit in front of a congregation of 3,000. In the afternoon the Pope conducted the rite of anointing the sick in St George's Roman Catholic Cathedral, Southwark, above; more than 3,100 sick, disabled and dying, with 345 helpers, had been ferried in ambulances from all over southern England to receive blessing.

June 82



CHRISTOPHER CORMACK/IMPACT



JULIAN CALDER/IMPACT



JULIAN CALDER/IMPACT



JULIAN CALDER/IMPACT

In Canterbury Cathedral, seat of the Anglican Church, the Pope shared a service with the Archbishop of Canterbury in front of a congregation of 2,500 people, mostly Anglican and including the Prince of Wales. After the blessing the two church leaders knelt at the spot where Thomas à Becket was murdered.

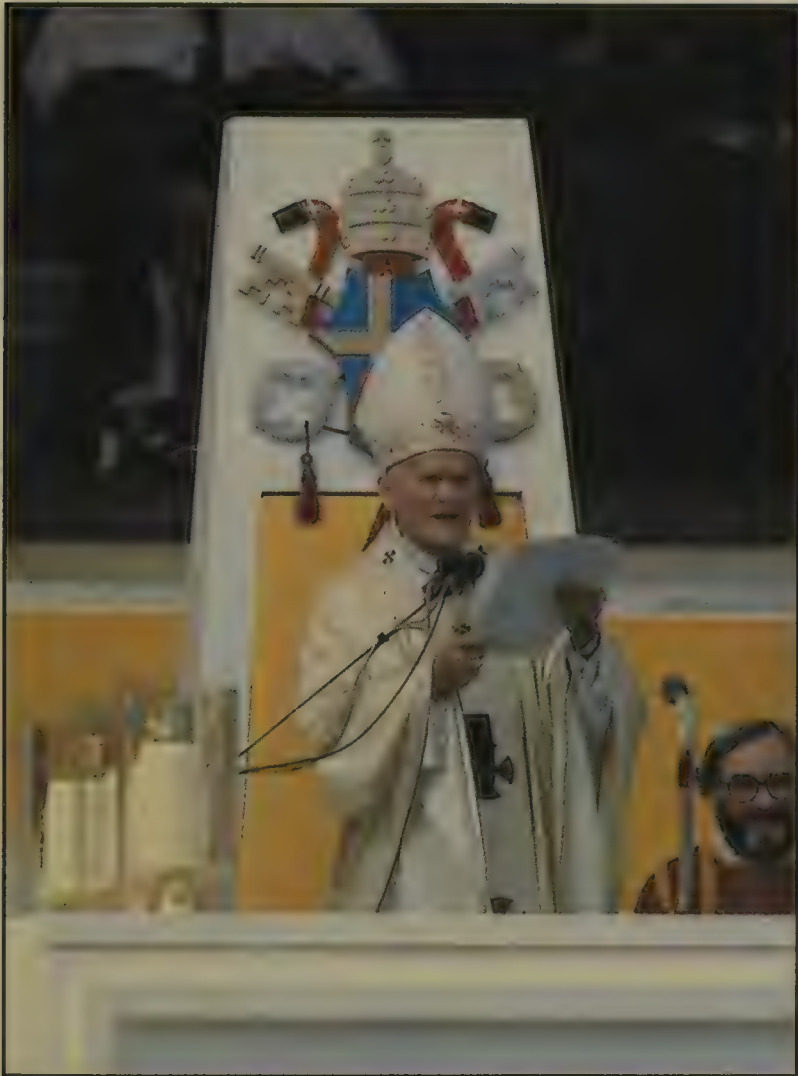




JOHN SHELLEY



REX FEATURES



JOHN SHELLEY



JOHN SHELLEY

The second day of the visit ended with a Mass at Wembley Stadium, attended by 80,000 people. The Pope was driven round the Stadium before the service, which included an address in which he emphasized the value of human life.



DAVID FIELD/IMPACT



ALLAN CALDER/IMPACT



DAVID FIELD/IMPACT

The Pope spoke of Poland's tragic history and present struggles when he met Britain's Polish community at Crystal Palace at his first engagement on the third day of his visit. Some 24,000 Poles, packed into the sports centre, gave the Pope an emotional welcome.



DAVID FIELD/IMPACT



ALAN LE GARNIER



MARK LUTHE/IMPACT

Travelling to Coventry, the Pope celebrated Mass at the airport and in his address delivered his strongest condemnation yet of war as a means of settling disputes.



ALEX TUBER/IMPACT

Among the crowd of 350,000 gathered at the airport in Coventry to greet the Pope were a number of elderly and disabled people.



JOHN SHELLEY



JOHN SHELLEY

In Liverpool the Pope, who was accompanied throughout his visit by Cardinal Hume, celebrated Mass at the Roman Catholic Cathedral and called for church unity.





DAVID REED IMPACT



DAVID REED IMPACT



DAVID REED IMPACT

A crowd of 200,000 welcomed the Pope to Manchester and attended an open-air Mass at Heaton Park. During the service the Pope ordained 12 young priests who are pictured, top, prostrate before the altar. Centre left, the laying-on of hands.



DAVID REED IMPACT



MARK CATOR IMPACT

At Knavesmire Racecourse, York, the site where many Roman Catholics were executed for their faith in the 16th century, the Pope celebrated Mass for 250,000 people.



PRESS ASSOCIATION

More than 250,000 people gathered to greet the Pope at Bellahouston in Glasgow.



HERBIE KNOTT IMPACT

After a full day in Wales the Pope bade a final farewell at Cardiff airport.



There's now a Range Rover to suit the chauffeur.

We really must take our hats off to the gentleman in the picture.
(Hoping that he won't return the compliment.)

How many people after all, would consider the Range Rover a chauffeur driven vehicle?

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But unlike the others, it's equally impressive in the rough.

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Bring your chauffeur too. But if he's like the chap in the picture, tell him not to bring his hat.





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When planets loop the loop

by Patrick Moore

During the early part of 1982 three bright planets, Mars, Jupiter and Saturn, were in the same part of the sky, in the region of the constellation Virgo (the Virgin) and Libra (the Balance). All were conspicuous, and attracted considerable attention. There was even a mild "end-of-the-world" scare in some Eastern countries because it had been suggested that the pulls of the planets, all acting in the same direction, might trigger off storms, cyclones and even earthquakes.

Of course this fear was completely unfounded, but before discussing the non-existent "planetary alignment" it may be helpful to say something about the general movements of the planets.

The Earth is the third member of the Solar System in order of distance from the Sun. Mercury and Venus are closer-in than we are and therefore show phases from new to full which are very similar to those of the Moon and for essentially the same reason: only half a planet can be sunlit, and the phase depends upon how much of the illuminated half is turned in our direction. The remaining planets lie beyond the Earth, and phase effects are negligible except in the case of Mars, which may sometimes appear to be the shape of the Moon a day or two from full.

With the exception of Pluto, which is probably not worthy of true planetary status, the orbits of the planets lie very much in the same plane. With reference to the orbit of the Earth, the angle of inclination is 7° for Mercury and less than 4° for all the rest, so that if we draw a plan of the Solar System on a piece of flat paper we are not very far wrong. Obviously this means that the planets can be seen only in preferential directions. They keep strictly to the Zodiac, a band stretching right round the sky. There are 12 Zodiacal constellations (actually a 13th, Ophiuchus, does extend across the Zodiac between the Scorpion and the Archer) and the planets are always to be found somewhere in this band.

Our remote ancestors believed the Earth to be the centre of the universe; round it moved the Moon, the Sun, the planets and even the so-called fixed stars, which were assumed to be fastened onto an invisible crystal sphere. It was also assumed that all orbits must be perfectly circular, because the circle is the "perfect" form and nothing short of perfection could be allowed in the heavens. The change in outlook began with the work of the Polish cleric Copernicus in 1543, when he published his book claiming that the Sun must be the centre of the system of planets. Yet Copernicus was still wedded to the idea of circular orbits, and it was not until the early part of the following century that Johannes Kepler established that



Trails of planets as photographed in a planetarium sky.

the planets move round the sun in ellipses, though admittedly the orbital eccentricities are low.

In fact the observed motions of the planets had always been difficult to explain upon the hypothesis of perfectly circular orbits and unchanging speeds. If this had been so, then the planets would have tracked steadily against the starry background, and this is not the case. A superior planet (that is to say a planet farther from the Sun than we are) will seem to shift in an eastward direction against the stars, but will periodically stop and then slowly backtrack, moving in a westward or retrograde direction for some time before stopping once more and resuming its eastward movement.

Ptolemy, last of the great astronomers of the Greek school, was well aware of this and tried to account for it by introducing numerous "epicycles". On the Ptolemaic theory a planet moved in a small circular orbit around a centre or "deferent" which itself moved round the Earth in a perfect circle. To account for all the observed phenomena numerous epicycles had to be introduced, and the system became hopelessly clumsy and artificial, though it persisted for many centuries after Ptolemy's death in or about AD 180.

The real facts are different. Consider Jupiter's behaviour in 1982. At the start of the year it lay in Virgo; slowly it moved into the next Zodiacal constellation, Libra, but in February it reached a stationary point and then retrograded into Virgo. The next stationary point is in late June, after which Jupiter moves eastward once more.

Jupiter is much farther from the Sun than we are; its mean distance from the Sun is 483 million miles, against only 93 million miles for the Earth. Following

Kepler's laws Jupiter also moves much more slowly. Therefore some time before opposition, when the Sun, the Earth and Jupiter are more or less lined up, the Earth "catches up" with Jupiter and passes it, so that Jupiter appears to move in a retrograde direction. The other superior planets behave in the same way.

The revolution periods of the planets differ widely, ranging from 88 days for Mercury to over 164 years in the case of Neptune. Pluto, with a period of 248 years, can probably be discounted. Its orbit is much more eccentric than those of the main planets, and when at its closest to the Sun, or perihelion, it is closer-in than Neptune; the next perihelion will be reached in 1989, and between 1979 and 1999 Neptune, not Pluto, marks the boundary of the planetary system. Yet it is now known that Pluto is smaller than the Moon and of very low mass, so that it must come into a different category. Its orbit is also inclined at 17°, so that there is no danger of a collision with Neptune.

Now let me come to the alleged "planetary alignment" which has caused so much discussion recently. In a book published some years ago two science journalists, John Gribbin and Stephen Plagemann, claimed that in 1982 all the planets would be on the same side of the Sun and approximately aligned. They went on to claim that their combined gravitational pulls would affect the Sun which would in turn affect the Earth, producing tremendous disturbances. In particular they discussed the San Andreas fault, near Los Angeles and San Francisco, which admittedly is active; according to the authors the planetary alignment would probably trigger off a disastrous earthquake there.

It is difficult to see how this theory can ever have been taken seriously. The most elementary mathematics will show that all the planetary pulls combined are negligible compared with that of our nearby Moon, and could never produce the slightest disturbance on Earth. Apart from this, there will be no planetary alignment in 1982. The planets are spread over an angle of 50°.

Yet once a scare of this sort has been started it is very difficult to stop. Many major observatories, including the Royal Greenwich Observatory, were bombarded with letters from people who were genuinely alarmed at the prospect. I must have had at least 500 letters about it, and during April this year there were disturbances and demonstrations in several of the lesser-developed countries.


It is quite true that a major earthquake in California is very probable in the foreseeable future. We cannot say when it will happen, since the science of earthquake prediction is still in its infancy; it may come in 1982, but even if it does the planets cannot be blamed.

Though there is no alignment it is quite correct to say that during the late 1970s and early 1980s the largest planets were on the same side of the Sun. This has been useful, since it has enabled a space-probe, Voyager 2, to be sent past them in turn. The encounters with Jupiter and Saturn have already taken place; Uranus should be encountered in January, 1986, and Neptune in August, 1989, so that if all goes well we should be able to obtain close-range information from each of these remote giants. But this is a very different thing from a dangerous alignment, which could never happen. Let us hope that we have now heard the last of the absurd "Jupiter effect" ●

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Reindeer trapping in southern Norway

by Walter Marsden

The study of reindeer hunting has extended our knowledge of the colonization of the Norwegian uplands from after the Ice Age to Viking times. The author gives an account of the hunting methods and describes the trapping constructions.

Reindeer have played a major part in the cultures of many peoples from palaeolithic times, when they greatly inspired cave drawings, paintings and sculpture, to contemporary Eskimos and Indians in arctic America and to Lapps. So, too, in Norway. Like mammoths, reindeer were among the fauna of central south Norway about 50-60,000 years ago. As the millennia passed mammoths died out but the reindeer remained when oscillations of the ice front permitted. Reindeer bones unearthed near Bergen go back some 12,500 years, when warm Atlantic water had probably already entered the Norwegian Sea. Reindeer, and perhaps people, may have arrived in south-western Norway by way of the North Sea Continent between Denmark and Britain. The oldest human bones recovered in Norway were found in 1952 and were those of a man from a bog outside Haugesund. A C¹⁴ dating gave their age as 8,100-7,800 years.

Our knowledge of the human colonization of Norway, especially the uplands, has been extended by information derived from studies of reindeer hunting. The higher levels of Scandinavia became free of ice about 9,000 years ago. For a period after the Ice Age the weather was surprisingly warm, as revealed by discoveries among the magnificent mountain scenery of Rondane National Park in central south Norway. Radiological datings were obtained from two pieces of wood found there 200-300 metres higher than any living wood exists today. One sample was a pine trunk nearly half a metre thick, part of which was sticking up out of a small pond. It died some 8,240 years ago—only about 800 years after ice had lain thick in the area. The other sample, of birch found 1 metre down in a peat bog, was about 8,350 years old. Similar datings have been obtained from the wild mountain plateau of Hardangervidda.

The warm climate encouraged the spread of vegetation, which in turn encouraged that of animals, including reindeer, and after them came groups of hunting people. Communities of hunters are known to have been in the high mountains of south Norway 8,500-8,000 years ago, according to radiological datings from human sites. For many centuries subsequently rein-

deer formed the principal resource of the hunters and their descendants.

The situation on Hardangervidda was somewhat different. Much of the region was forested between 8,500 and 8,000 years ago, thus reducing the reindeer's natural habitat which includes open areas. The forest gradually retreated between, say, 8,000 and 5,000 years ago, encouraging reindeer to move in. Archaeological finds show that for about 7,500 years mountain people lived more or less permanently near Hardanger Glacier, depending principally on reindeer. The most recent remains at the same sites are heaps of reindeer bones from AD 1300.

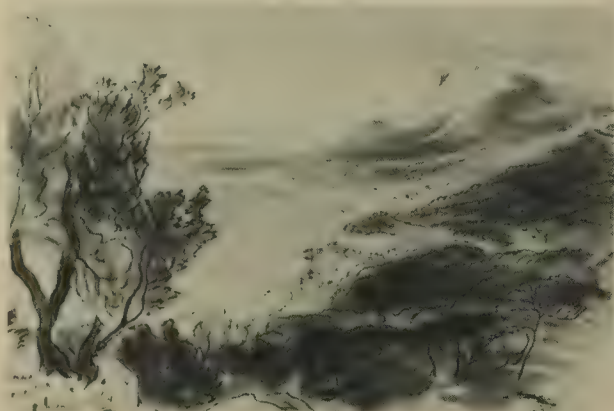
Wild reindeer are still found in parts of Norway, moving from one patch of grazing to another along well defined trails, some thousands of years old. Here and there the track makes a scarcely perceptible detour to avoid a hole in the ground. The hole, man-made, is an old pitfall for trapping reindeer.

They and also elk were taken in pitfalls camouflaged by twigs and herbage at carefully selected places on animal trails. Although presumably Scandinavia was not the earliest European area where pitfalls were used, it seems to be the only place in Europe with remains of trapping activity, except—according to one report—for the Hebridean island of Rum. This is strange as remains of reindeer have been found, for instance, in old Pictish forts in Caithness where, according to the *Orkneyinga Saga*, they survived until AD 1159. Human hunting is regarded as at least partially responsible for their extinction in Scotland.

The best-known type of pitfall was circular or oval, its sides doubtless originally shored up with timber, though this lining has generally rotted away allowing the sides to cave in. Today these pits are visible as depressions in the ground, about a metre deep and measuring 2.5 by 3.5 metres at the top. A wooden fence of some sort probably guided animals towards the pits but no remains now exist. No fewer than 483 timber-lined earth pitfalls have been found along the main road over the Dovrefjell and there are long rows of them in the eastern part of Hardangervidda, with rows numbering thousands in eastern Finnmark. They occur also in Sweden and parts of Fin-



Portrait of a girl
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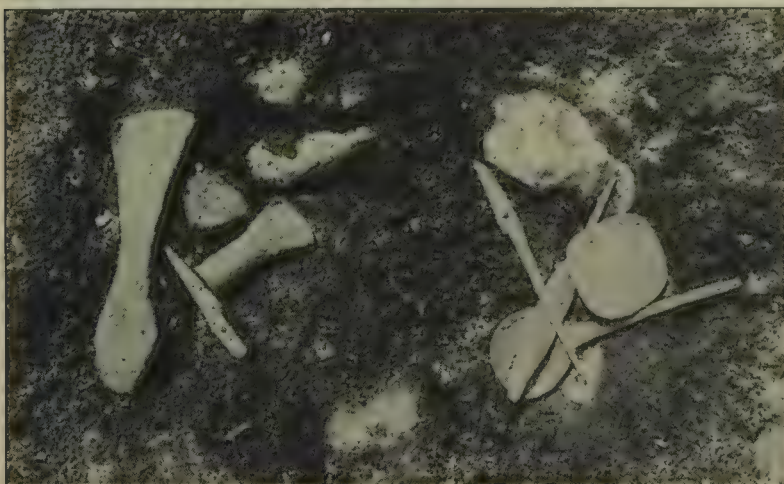
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Top, a stone-lined reindeer pitfall in Rondane National Park. Above, an axe and other artifacts dating from AD 700 found in a woman's grave in a Rondane valley.

land. The pitfalls for reindeer are typically found higher up than those for elk in rows along the treeline in the birch mountain forest.

Bygone methods of hunting reindeer, and the distribution of old trapping constructions, have been studied for many years by Dr Edvard K. Barth, of Oslo, accompanied by his wife Sonja. The information and photographs in this article were kindly made available by Dr Barth, to whom my best thanks are due. While in Hedmark County investigating a row of about 100 reindeer pitfalls in a valley with birch wood some 760-780 metres above sea level, Dr Barth found remains of a wooden framework in one pit, about 60 centimetres down under the floor and partly in water. Radiological dating of the wood shows that this pit was last used in the period AD 700-900.

Examining a second pit nearby, Dr Barth took from the surrounding circular embankment sections displaying a black layer 1-3 centimetres thick, including humus and bits of charcoal. Here was a sample of the vegetation surface from the time that hunters dug the pit. The charcoal was dated to 4,535

± 65 years BC. It was thus some 6,500 years ago that this pit and probably others in the row were first used. Reports of pitfalls in arctic North America and in Siberia do not mention what they were constructed of.

Another characteristic reindeer pitfall is rectangular, not circular, and the lining is not wood but stone slabs. Dr Barth has made a special study of distinctive stone-lined pitfalls with low, converging stone fences leading to the four corners. This kind of pit is known only in south Norway.

Such pits are generally 2 metres deep, 2 metres long and 70-80 centimetres broad, though few remain in their original condition. The stone fences, only 25-50 centimetres high, are too low to have guided reindeer to the pits if the animals were frightened, for then they could easily have jumped the fence. Only animals grazing or moving undisturbed along habitual tracks were likely to be channelled by the fences.

Dr and Mrs Barth have found 260 pitfalls with converging stone fences in Rondane, the majority at altitudes of 930 to 1,560 metres. Farther south, in Jotunheimen, one has been discovered

at 1,900 metres. The pits generally occur singly, though groups of 10 or more are known, invariably connected by a more or less continuous zigzag pattern of stone fences.

At present Dr Barth has 50 C¹⁴ datings from old trapping constructions, 36 of them concerning reindeer. The oldest dating from a stone-lined pitfall, at 1,430 metres above sea level in Rondane, was AD 40 ± 470, the tiny amount of wooden camouflaging material available being responsible for the very large standard deviation. His other datings from such pits are from AD 990 ± 50 onwards, the most recent being 1640 or later. The datings indicate approximately when trapping stopped. Reindeer trapping was probably discontinued gradually as farming in the valleys was intensified. It is not yet possible to determine when the stone-lined pitfalls began to be used.

Men killed reindeer with arrows fired at very short range from carefully sited hides above the treeline in many of the mountains of south Norway. A stone wall between 60 and 80 centimetres high was built, usually in a semi-circle 1-3 metres across but occasionally in a complete circle. Somewhat similar hides are reported from Newfoundland. The Norwegian hides were for the most part disposed singly or in small groups, though at times 50 are found in a large trapping complex. Sometimes other hunters drove the animals towards the archers. The drives involved on occasion extensive and elaborate constructions for a *battue*.

The scale of the operations for the mass capture and slaughter of reindeer is impressive, as is the labour involved. One construction on Einsethø in northern Rondane involves a funnel-shaped trapping system with sides up to 2,750 metres long, marked every 3 metres or so by small cairns in which pine stakes as tall as a man were originally set to discourage the reindeer from breaking out. There were upwards of 1,700

stakes, so about 3,000 metres of timber were needed. Nowadays there is no usable pine forest within 10 kilometres.

There were 56 hides for archers at Blöyvangen, a somewhat smaller construction, also in Rondane. The V-shaped lines of cairns are up to 1,250 metres long. Some evidence suggests that the reindeer were driven to a place where they had to jump down from a wooden ramp into a timber-built enclosure acting as a slaughter pen, but no remains have survived. With all the hides manned simultaneously, about 100 people would have been required for the *battue* here. An iron arrowhead dated to AD 400-600 was found nearby in 1972.

Stone was used for the slaughter pen in three other Rondane trapping systems, where the structures can still be discerned. In 1945 a small bronze axe from 1500-1000 BC was found near one system.

Cairns in long rows were also used for *battues* on Hardangervidda. Outside Scandinavia cairns of turf were used by Alaskan Eskimos. Mass trapping systems are known in Greenland as well as arctic America.

Instead of cairns, stones on edge, about 40-70 centimetres high and 3-5 metres apart, were used in many rows of a great trapping complex in Engerdal in the extreme east of Norway, one row extending 1,800 metres. Similar *battue* constructions in east Finnmark also have long rows of stones on edge. In Engerdal at the end of the longest funnel is a scree of big stones where fleeing reindeer would have been seriously injured. In the vicinity an iron dagger 42 centimetres long, dated to AD 600-700, was found in about 1932. The complex had 36 hides. It is thought to be very old and to have involved a considerable number of people.

Until recently little was known about the upland reindeer hunters. More information, however, is now coming to hand. In a Rondane valley at an altitude of 1,000 metres Dr and Mrs Barth have located grave mounds, as well as 150 reindeer pitfalls probably used from AD 350 to 1000. Dr Arne Skjølsvold, an archaeologist who was also present, discovered four typical Viking ceramic beads in a grave mound (thought to have been robbed) in 1979, proving for the first time that women as well as men were present in the highlands. A sword 95 centimetres long and 12 arrowheads came to light in 1980. In July, 1981, a grave mound yielded a woman's burial, a find rare in the Scandinavian mountains and, what is more, apparently unrobbed. A thick charcoal layer surrounded the cremated body and the largest collection of objects ever found in a woman's mountain grave: some 20 imported beads, two needles, two brooches, spoons, knives, an axe and an arrowhead. The grave, like the 1980 discoveries, is from about AD 700. It is expected that the hunting people had a settlement not far from this important burial place ●

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Lessons of South Florida

by James Hancock

Man has over the past decades enthusiastically turned his attention to the world's wetlands in an effort to harness them to his own needs. The author takes one example, South Florida, as an instance of the dangers of interfering with a complex ecosystem.

There have been many successful schemes to adapt wetlands for man's use, but there have also been failures of vast magnitude. Who would wish to repeat the project in Sind where the Sukkur dam has left thousands of salt-caked acres of farm land useless for cultivation? The failure to operate this scheme properly, to fund its maintenance, to train highly qualified technicians can be seen repeated in many parts of the world.

There is a simple concept, though a manifestly false one, that conservationists who oppose development are putting nature before man and failing to consider the need to increase man's standards of living and well-being. But on the contrary, the need to develop land usage on a scientific basis is recognized and understood by conservationists as never before, because they see clearly the disasters already wrought and the future dangers risked by ill-considered schemes which seek to gain monetary or political profit without regard for the long-term consequences.

A remarkable and far-sighted example of this concern, which clearly demonstrates the pitfalls as well as the rewards of man's management of one great wetlands area, is the wide-ranging study of South Florida, home of the Everglades National Park, entitled *South Florida: Seeking a balance of Man and Nature*.

When Reubin O'D. Ashew was Governor he said of the State: "Florida is forever facing choices between trees and towers, creeks or canals, marshes or marinas, water or waste, beaches or barriers, sunshine or smog, and greenlands or ghettos." Florida is now facing what the developing world must face; and the world should pause to read and absorb the lessons of South Florida before pitching headlong down a road to dangers which have been unrecognized until recently.

In Florida not only a thriving agricultural industry, a booming tourist industry and an idyllic retirement region were created out of a wetlands area, but a vast area was put aside as a wildlife sanctuary for people to see and enjoy in perpetuity. This is an area of 11 million acres with, within it, a national park of 1.4 million acres.

A small population of Indians once lived in harmony with the self-managed landscape, but today more than three million people live there. Over \$500 million have been spent on this basically inhospitable land of tropical heat, storms, insects and reptiles, to drain it and make it habitable for modern man. This huge expenditure



Top, flood gates in the Everglades, where the Bald Eagle breeds successfully.

exceeds the total cost of separating Holland from the sea. Water can now be moved in large quantities in almost any direction in South Florida almost at will. But the scheme has partly failed in its objectives.

The fast movement of canal-channelled waters, which were previously meandering streams, has reduced the water-storage potential of the surrounding lands, and thus upland water table levels have been lowered, and flood-plain marshes used for cattle foraging have now to be irrigated in dry seasons and costly fertilizers used. The great lake of Okeechobee receives water earlier than under natural conditions and, to avoid flooding due to its high level, it is drained off to water conservation areas, and when they are full to the open sea, where it is lost. Furthermore waste products produced by excess fertilizer and more concentrated cattle usage are washed down in the water and are not effectively purified because the now much restricted areas of flood plain marshes cannot absorb them in such high concentrations.

Before development began the saucer-shaped lake spilt its waters over its lip to cross the flat grasslands of the Everglades, which rise only a few inches above sea level and slope gently down to Florida Bay. The matted sawgrass retained water on the surface while the limestone edges of porous oolite absorbed it into underground ➤➤



Lessons of South Florida

caverns which provided huge fresh-water storage. Alligators dug holes throughout the glades and in these deep pools fish and other aquatic life congregated as the glades dried out after the rains. Such concentrated food stocks were able to sustain huge flocks of wading birds, which timed their breeding cycles to take advantage of the abundance and raised many young.

Today the eutrophic or nutrient-enriched waters are not so productive, and often there is no water available when most needed because the canals that pump it into the park are being used to drain it back into the lake to prevent flooding elsewhere. For many years, culminating in a four-year period of drought in the late 1960s, water was supplied only when all other needs for agriculture or urban use had been met, and a major crisis occurred in the park. The natural systems deteriorated and large areas dried out completely. Salt water flowed up into the park, and in many cases back into the underground caverns, contaminating the natural wells of fresh water. Florida Bay's mixture of fresh and salt water, rich in marine organisms, was soon too saline and the spawning of shrimp, crustacea and fish became greatly reduced.

The traditional feeding grounds for wading birds were badly affected, both



Among the wildlife of the Everglades are, top left, the Roseate Spoonbill; top right, alligators; centre, the Brown Pelican; and above, the Chicken Turtle.

inland in the glades and along the coast of Florida Bay. The figures are startling. In the 1800s, two and a half million herons, storks, ibises and spoonbills of 15 species nested in South Florida. The ravages of the infamous plume trade reduced these numbers to a few hundred thousand but gradually they recovered to over a million birds by 1930. Since then degradation of the environment has caused numbers continually to decline. Exact population counts have been carried out from 1974 and in 1975 the nesting population was down to 129,800 birds; worst of all only 20 per cent or 25,900 birds nested within the Everglades National Park.

There is thus grave cause for concern. The well equipped and highly qualified South Florida Research Centre is collecting and correlating evidence and reaching a better understanding of the problems of rebalancing the delicate, fractured ecosystem. There are some successes—the lovely Roseate Spoonbill is increasing in numbers, the Reddish Egret is expanding into its former range and America's national bird remains a successful breeding species: the Bald Eagle survives in its only stronghold other than Alaska in the United States.

America has led the world in many aspects of conservation and by any standards can be proud of her great wetlands park, but the dangers of tinkering with a barely understood ecosystem are there for all to see ●

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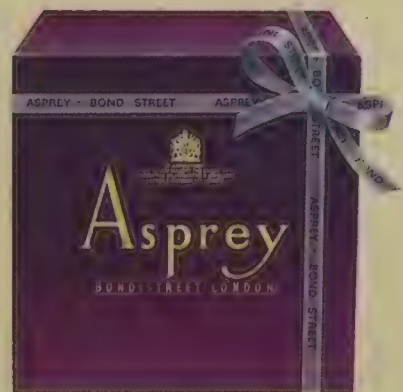
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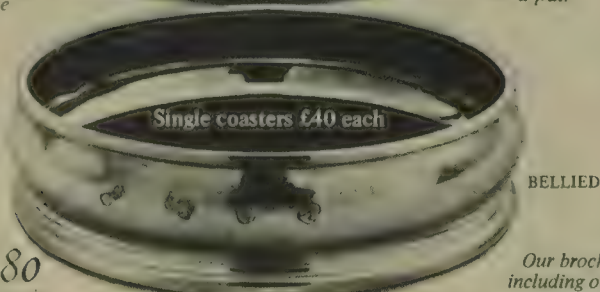
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Health farm holiday

by Julian Crichtley

The author investigated the various attractions of a health farm and discovered that a 500 calories-a-day diet can be fun if it is willingly undertaken in luxurious surroundings.

I went last summer to Tring. Not to the town which lies below the scarp of the Chilterns on the border between Hertfordshire and Bucks, but to Champneys, the health farm which for years has been shrinking the rich. Middle-age and public life had combined to give me an almost senatorial air and my suits were beginning to feel tight about the trousers. The more tactful of my acquaintance would invariably offer as greeting "My! Don't you look well"; the less so would be somewhat more direct. And anyway I felt it time to recapture my lost youth.

The house is large, comfortable and ugly, having been built in the style of the Third Republic by an early Rothschild. There seemed to be three kinds of guests: 20-year-old Arabs grown plump on the revenue from oil who would have benefited from six months in the army—their Silver Shadows were the only sylph-like thing about them; nice old Jewish couples who had come not to lose weight but to relax, and who played Scrabble endlessly; and faded 40-year-old blondes, recovering from emotional experiences.

I was put on a 500 calories-a-day diet which meant banishment to the Light Diet Room. For five days I had plain yoghurt for breakfast (a teaspoonful of honey was allowed after three days) and for lunch and dinner a tiny bit of chicken or fish and salad but without any dressing of any kind. We were warned that on the second day we would feel sick in the morning and have a headache. I did, but it passed. There was no booze and the coffee was decaffeinated. I weighed in at 14st 9lb, and left at the end of the week 5lb lighter.

If you must starve it is best to do it in comfort, and a week at Tring is a bit like staying at Harrod's. It is luxurious, with a full complement of 114 guests being matched by a staff of 140. You are either left quite alone or, if you so wish, can take part in a programme of lectures, exercise and various activities which help to pass the time and blunt the appetite. I took from the *à la carte*, spending my afternoons driving around Buckinghamshire looking at churches (the Saxon church at Wing is well worth a visit) or exploring pretty and undiscovered little towns like Winslow. In the evenings I read or watched the television. During the mornings I was given over to the ministrations of the staff.

I was woken at 7.30am by a woman bearing a glass of hot water in which floated a slice of hot lemon. I was told to drink it. At 10am I went for my massage. Were I ever to become rich I would employ not only a hairdresser of



RIC GEMMELL

my own but a masseur as well. For an hour I was thumped, pummelled and twisted, annointed with unguents and generally made a fuss of. On Mondays, Wednesdays and Fridays I was at the mercy of a hairy ex-Petty Officer; for the other two days, a pretty blonde. It was then that I would clutch my tiny towel and think of England.

There were other delights but they did not include sex. Somewhere I read in the bundle of "literature" which is made available to guests that "starving blunts the libido" and it is true. Instead there was the jacuzzi (which I had thought was a breed of dog). This is a pool some 5 or so feet in diameter in which you sit, somewhat foolishly, surrounded by warm and bubbling water. It is like being boiled alive in Perrier. There are also saunas, which I avoided, a large and splendid swimming pool and a gymnasium where, under the eye of Al Murray, you are invited to leap

up and down to music. I followed more gentle pursuits taking long, solitary walks through the woods.

Champneys is not cheap, but what the customer buys is willpower and motivation. The secret weapon of the health farm is the inculcation of a sense of self-righteousness. Hungry though you may be, that dull ache is accepted with the joy of a penitent donning a hair shirt. Had there been a restaurant directly outside the gates bearing three of Michelin's red stars I would have passed by on the other side. I drove the length and breadth of Buckinghamshire but never once stopped for a bun. And, of course, the state of grace lasts. I kept up the diet for a fortnight longer when I got home, although for a week of that I was on my own in Somerset. In the end I had lost 10lb.

My stay was both peaceful and salutary. The sight of some of the unhappy grotesques, who must be suffering from

some metabolic malfunction, is enough to compel you to cut out at least one of the seven Deadly Sins. The staff could not have been more obliging, and the food, for those who have no wish to diet, is good. The gymnasts are elastic, the dietician arrow-slim and the beauticians skilled. There is even a flying doctor who knows all about stress. I made an appointment and indulged myself, for the first time in five days, in the politician's vice of talking about myself. A week without food, telephones, letters, constituents, Whips, wife and children is well worth having. Peace, perfect peace, with loved ones far away! I have every intention of returning. I may not have regained my lost youth but at least for a time I recaptured my equilibrium ●

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Birds in their landscapes



by Ursula Robertshaw

The distinguished New Zealand artist Raymond Ching has his first exhibition in England from June 8-23 at the Tryon and Moorland Gallery in Cork Street. Detail from his *Restless Flycatcher and Bush Fire*, above, shows his tender eye for a bird as an individual coupled with

acute perception of the creature as part of its environment. Here the Restless Flycatcher, so called because of its constant twitchy movements, hovers in front of the advancing flames in order to prey on the insects that rise up. This picture is in watercolour, a medium that Ching uses with virtuosity and sensitivity. There are about 24 oils and

watercolours in the exhibition and about the same number of drawings, many of them studies for the pictures, the subjects being mainly birds of Australia and New Zealand. The Gallery will also have a few copies of limited edition books of Ching's work.

Despite his incredible, almost hyper-realist technique, which enables Ching

to render such awkward subjects as a cobweb, or the ruffled fluff of a baby owl, with *trompe l'oeil* accuracy, he has had no academic training. His remarkable talent springs from acute observation, a phenomenal visual memory, painstaking studies and consultation of his own library of reference sources. Plus more than a touch of genius ●



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GARDENING

The art of propagation

by Nancy-Mary Goodall

I have a passion for propagation and at one time I was producing thousands of plants every year. You feel godlike when by what seems to be your own cleverness snippets taken from shrubs or perennials form roots and become little independent plants. Of course you are only making use of one of nature's devices for the survival of species which gives broken scraps of plants a chance of taking root. Once you are confident that you can increase plants you can buy one shrub where you need several and propagate the others from it.

There are three kinds of shrub cuttings: softwood, greenwood and hardwood. Softwood cuttings are from wood that is growing strongly in spring. They do best in a heated propagator and I find them more difficult to take than greenwood and semi-ripe cuttings taken in summer or late summer. Wait for warm weather and then choose healthy cuttings without flower buds, always several at a time: for some reason they are gregarious and seem to "strike" better when there are several of them. Cuttings are taken just below a bud or leaf joint, and they should be put immediately into a plastic bag secured with a wire twist so they will not lose moisture by evaporation. Back at the bench put them in a jam-jar full of water. Now trim them with a razor-sharp knife or razor blade so they are all about the same size, remove the leaves on the lower third and put them back into the jam-jar. Short, strong cuttings can be taken with a "heel" pulled away from the main stem; neaten any ragged edges.

I put small numbers of cuttings in 4-5 inch terracotta flower pots filled with cutting compost, half-and-half sieved peat and sharp sand, moist enough to hold together when squeezed in your hand. Dip the cut and now wet ends of the cuttings into fresh (not last year's) all-purpose hormone rooting powder so that it adheres to the cut surface. This is important: if it sticks to the sides of the stem it can inhibit root formation. Cuttings like to be started round the edge of the pot. I push a metal dibber down close to the side of the pot to make a hole, insert the cutting into it up to its leaves and firm the soil with the dibber. Then I dip the next one and put it 1½ inches farther round, and so on until the pot is full.

I spray with water containing weak fungicide, put in a label with the plant's name and the date and immediately cover the top half of the pot with a clear plastic bag to keep it airtight. A stick or hoop of wire stops it collapsing on the plants. You can remove the bag and spray with dilute fungicide once a week. Purists would now put the pot in a propagator with bottom heat at 70°F but I put mine on the kitchen windowsill or

in my well lit greenhouse.

If after a while the pots seem to be drying out and feel light in weight I water them from underneath by standing them in a clean shallow container of water. Rooting takes place in three to eight weeks, sometimes longer. When the cuttings begin to sprout they have probably taken root, but do not be in a hurry. You can check if roots have formed by removing the plastic bag and turning the pot upside down. Support the moist and now firm soil and cuttings with one hand, rap the rim of the pot on the edge of your workbench and take it off. If the roots are small and weak or non-existent put it back quickly, turn the right way up, replace the bag and wait a week or two.

Once roots have formed first harden off the plants without the bag and then pot them individually in potting compost. I find that black, collapsible plastic pots with wide bottoms are better for this than traditionally shaped pots. You can now grow the plants on in a frame or in a plunge bed in the open with peat, sand or even soil banked up to the rim of the pots. At this stage give some liquid fertilizer.

Hardwood cuttings are taken when the shrubs are dormant from woody but young, strong stems. The method is suitable for many trees and shrubs after leaf fall and I find it works well with roses. Take the cuttings from strong wood, cut off the growing tip to a good bud so that each is about 6 inches long with the bottom cuts sharp and clean. Wet and dip in hardwood hormone rooting powder and plunge into open ground where sharp sand has been added or into boxes of sand, so that only the top inch is above ground. You can bundle these cuttings in tens and then cover with big jam jars placed upside down to act as protection during the winter. It is thrilling to see them putting on leaf in spring. Do not lift them until autumn and then pot on or plant out in a sheltered place.

Another system of propagation is by layering. In this case you choose a low-growing branchlet, make a cut on the under side, apply some rooting hormone and peg it down into soil to which you have added sand and peat. If the branch bounces up put a stone on it. Once the new plant is growing well you can separate it from its parent. I have recently been doing this with *Viburnum "Lanarth"*, *Rose Nozomi* and a lovely evergreen fern, *Polystichum setiferum acutilobum*, which produces bulbils along the frond midribs.

Taking cuttings is a skill that comes from practice and is one of the most satisfying occupations in the world. If you want to learn all about it read *Plant Propagation* by Philip McMillan Browse and/or *Growing under Glass* by Kenneth A. Beckett, both parts of the *RHS Encyclopaedia of Practical Gardening*, Mitchell Beazley, £4.95 ●

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Providing school fees

by John Gaselee

The latest annual survey from the Independent Schools Information Service shows that school fees increased by 25.3 per cent between 1980 and 1981. That increase has sharply exceeded the Retail Price Index and ISIS has suggested that, in view of the reduction in attendance by those over the age of 13, this trend is likely to continue. One of the problems for schools is that there is little scope for cutting costs with modern technology. By their very nature schools are labour-intensive. It is logical, therefore, to assume that school fees will continue to rise faster than the cost of living generally.

Fees are reaching levels which many parents find difficulty in meeting, especially where fees are payable for more than one child. There are, however, ways of tackling this problem with tax advantages.

With interest rates at high levels (and with no tax relief obtainable on interest paid to service a loan for school fees), it is hardly practicable to wait until shortly before the first fees will be due in the hope of borrowing funds. While there are one or two schemes along these lines, it is an expensive operation.

If the worst should come to the worst, you could raise a loan on the security of your house. If there is already a mortgage in force, your bank may be prepared to help. Otherwise it may be possible to obtain up to 100 per cent of the building society loan if the total is less than 80 per cent of the current valuation of the house. London and Manchester Assurance Company is one office which may help in this respect, but if the building society loan is on a repayment basis this will have to be changed to endowment with London and Manchester.

If it is possible to plan ahead, there are two main methods. Either capital sums or regular premiums towards life assurance policies can be paid.

A number of schools operate their own "composition" schemes, whereby they accept capital sums in advance which are then invested to provide a guaranteed rebate on future fees. Schools which are charities can invest the money on a tax-free basis, but are unlikely to give credit for the full return that they earn on the investment.

As an alternative there are independent trustee schemes. These may give better value for money and they are flexible in that they can be used for payment of fees to any school. Normally the trustees need be notified of the name of a school only a short while before a child's first term.

There is no limit on how much may be paid by a parent in that way without affecting his tax position. It can, therefore, be a particularly useful method of funding school fees for higher-rate tax-

payers. In effect it means that advantage can be taken of current high interest rates as long as fees are payable.

If a grandparent wishes to help by paying capital to this type of scheme, capital transfer tax can be avoided if payments are made annually and they are kept within the overall capital transfer tax exemption limit. Also a grandparent paying in this way should forego the right to surrender the policy.

If there are 10 years to run (or not far short of that period) before the first school fees will be required, a traditional method of putting aside regular contributions is to arrange profit-sharing endowment life assurance. The advantage is that the regular premiums attract life assurance premium relief (currently equivalent to a discount of 15 per cent). Also there is no tax to pay on the maturity of a policy arranged to run for a minimum of 10 years.

While unit-linked life assurance has been growing in popularity, profit-sharing policies are preferred for this particular purpose since, while the level of fees cannot be estimated accurately in advance, it is known exactly when the fees will have to be paid.

With a profit-sharing policy, once a bonus has been declared it increases the policy's value and cannot subsequently be withdrawn. For this purpose the Scottish Provident Institution, the pioneer of endowment policies with early maturity options, has been recommending its Ten-to-Twenty Plan policies which give plenty of flexibility, since a policy can be matured for a guaranteed cash value, plus bonuses, at any time between 10 and 20 years from inception.

If there is only a relatively short period to run before the first fees will be required the School Fees Insurance Agency, a specialist adviser in this field, operates a monthly premium deferred annuity scheme with a well known life office. The only stipulation is that there must be at least two years to run before the first fees will be required.

For a parent using this method it is sensible in many cases for straight protection against premature death to be arranged to ensure that the payments can continue to be made. In some cases grandparents may wish to use this scheme if they want to help to provide school fees in the future. It can be useful for those grandparents who, because of age or health, would be insurable under a life policy only at relatively high cost.

In making plans to meet school fees it is not a question of trying to select which scheme will be best. In many cases a combination of schemes can be used by a parent.

Once arrangements have been made, it is important to keep an eye on how school fees are increasing. "Top-up" arrangements may need to be made to ensure that any shortfall is not too great when the fees have to be met

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Remember Madeira

by Peta Fordham

The wine of Madeira is an oddity. Nowhere else in the world can it be imitated. Its unique qualities developed fortuitously into something so long-lived as to be virtually everlasting. Even the island itself, its serene climate presenting an image of Lotus-land, is an odd place below the surface. It erupted out of the Atlantic and rapidly became covered with dense forest. The Portuguese discovered it in 1419 and set it on fire from end to end to clear the trees. Their ashes combined with volcanic soil to form a terrain of extraordinary fertility—a stick, say the islanders, stuck into the earth will sprout into a tree before long—and this rampant fertility has proved to be both a blessing and a curse. Soon the vine arrived—Cretan stock, sent by Prince Henry the Navigator—and a mediocre wine developed which was popular enough to export. By a happy chance the wine became “cooked” into one of surpassing quality. The addition of brandy to slow up over-rapid fermentation and the rolling motion and heat of the long, tropical sea journey which bore the young wine to other countries was found to develop something different. It was a luscious quality produced by languid, warm maturation.

There developed a race of islanders, somewhat inbred and steeped in superstition, who had a firm belief in magic (mainly black) which to this day affects everything in life. Agriculture, including the cultivation of the vine, is dominated by the moon; fishermen try to avoid the evil eye of a luckless man who likes to stroll on the jetty; and doctors are reputed to send unsuccessful cases to the “masseur” (medicine-man).

The Malmsey which traditionally drowned the Duke of Clarence could have come from a number of grapes at that time but would have borne little resemblance to the wine we know today. This has developed from four or five main “noble” varieties. Sercial, Verdelho, Bual and Malmsey grapes and the now extinct Terrantez are familiar names and they refer to the old stock which made the reputation of the island. Very old bottles still bear the names of Tinta, Terrantez and Bastardo, but not all Madeira, as will be seen, is of noble origin. To add to the confusion Common Market regulations will soon forbid the use of the familiar names since the grape-name may be used only where the blend consists of at least 85 per cent of that grape; and one with the sinister-sounding name of Tinta Negra Mole is today largely responsible for the bulk of the quality wine. This is where the superfecundity of the island can be a nuisance.

The 19th century brought disaster to the island. In 1851 the vines were devastated so severely by mildew that most

of the English settlers, who had built up the successful 18th-century trade, gave up and left. No sooner was this plague mastered than phylloxera struck, the warm climate enabling the vine-louse to reproduce all the year round. The island fought back and the usual remedy of grafting on to resistant American root-stock soon had lusty vines sprouting again. But in many cases the growers (by this time largely peasants with smallholdings) saw no reason to uproot something which took root as easily as the “foxy” American vines and which, although not prone to heavy fruiting, began to be so in the lush Madeiran soil. So the non-European, non-*vitis vinifera* vines and hybrids that produce the inferior cooking Madeira sold in large quantities to France and Germany (which has done so much to lower the reputation of Madeira) became established.

But Tinta Negra Mole is a European *vitis vinifera* and it bears a plentiful harvest of well coloured, juicy grapes. While inferior grapes account for about 50 per cent of exports, Tinta Negra Mole makes about 80 per cent of the remaining fine wine. It ripens early; the vintage usually starts by mid August; and then the “cooking” begins. The must is slowly heated in large tanks to somewhere between 42°C and 50°C for the statutory three months and often much longer at the lower temperature, the finest wines being kept at something like 45°C in containers heated only by pipes circulating around the storage place. There is a good deal of *chaptalisation* and the wine, with rectified alcohol added, “rests” for 12 to 18 months before three years’ minimum storage in cask, six to seven for the fine blends and 15 to 20 for the “reserves”.

Madeira has had a great deal of bad luck. The loss of the prodigious 18th-century market has never been made good and the success of the low-grade wine lost discriminating palates to port. Slowly and inexorably the demand has declined until today there is a shameful lack of knowledge or demand for this great and beautiful wine, particularly in England. Yet it is not only a beautiful wine but a versatile one. Rich and full, mellowed and developed into a glowing colour and rich sweetness with caramel-like undertones, it endures even decanter life and never loses its underlying subtlety.

There is no truly dry Madeira. Sercial, the driest, is light with a lingering softness and makes a fine aperitif and companion to consommés and lobster bisque. Verdelho and Bual are increasingly sweet and Malmsey is so full and rich that, with its nectar-like aroma, it is the dessert wine that nothing else can equal. It is not easy to describe the wine in words. It needs nose and palate and a long evening to sit over it in good conversation ●

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In the Highlands and islands

by David Tennant

When Dr Johnson and the faithful James Boswell made their tour of Scotland in 1773 not everything was to the great lexicographer's liking. But on the island of Raasay in the Inner Hebrides all went exceedingly well, with the two wanderers receiving unstinting hospitality from MacLeod of Raasay. They climbed to the top of the 1,456 foot Dun Caan, a small plateau like a miniature Table Mountain, where Boswell danced a reel. Certainly they would have enjoyed, as I did on a sunny if showery day last summer, one of the finest panoramic views in north-west Scotland across to the Isle of Skye and the splendid Cuillins and in the other direction to the beautiful coastline of Wester Ross.

Raasay, about 14 miles from north to south and 3 miles at its widest, is one of the lesser known Hebrides islands. Sparsely populated (most of its 130 or so inhabitants live in a few houses around picturesque Churchton Bay), it is an island of rugged moorland with a scattering of fertile crofts, several small forests and the fascinating remains of iron ore workings from the First World War. Its east coast is precipitous and inhabited only by seabirds, with the ruins of 15th-century Brochel Castle at its northern end.

Today Raasay House is after many years of neglect being restored for use as an activity school for teenagers. About five minutes' walk away is the island's only hotel, the Isle of Raasay, which opened last year. Skillfully converted from a solid stone game lodge overlooking Churchton Bay and the Narrows to Skye, it has 12 bedrooms, each with bathroom, central heating and, surprisingly, colour TV. Its bar is open to non-residents, which makes it a place to meet some of the local people, and there is a small lounge, unfortunately at the back of the house so it misses the best of the views. But the scene from the dining room is outdone only by the excellent home cooking provided by the proprietor, Mrs Nicholson, and her daughter. Dinner, bed and Scottish breakfast cost £21 a night or £130 a week inclusive. Bar snacks at midday and picnic lunches are available at extra cost. A stay of a day or two on Raasay makes an ideal and totally relaxing break on a Highland tour. There is no entertainment but there is superb walking, sea angling, bird watching and perfect peace and quiet. You get there by car ferry (about a 20-minute crossing) from Sconser on Skye.

My stay on Raasay was part of an eight-day ramble around parts of the Highlands and the far north of Scotland, using public transport almost all the time. I set off from Euston station by overnight sleeper to Fort William



Kyle of Lochalsh, end of the Road to the Isles. Strathpeffer, left, a popular spa in the 18th century, now being rediscovered.

and passed Loch Lomond in the morning. This train no longer has a dining car but a friendly buffet car attendant supplied me with good strong tea, freshly made sandwiches and a running commentary on the passing scene. To get to Raasay I took a local connecting train from Fort William to the fishing port of Mallaig—one of the most beautiful rail routes in Scotland—the ferry across to Skye, the local bus to Sconser and the ferry to Raasay. The journey took about 18 hours from my home in London to the island hotel.

From Raasay my peregrinations were by ferries and bus to Kyle of Lochalsh on the mainland and by train across scenic country to Dingwall, a pleasant, small market town. Here a four-hour wait for my train connexion gave me time to take the local bus for the 4 mile ride to Strathpeffer. Once Scotland's leading spa, it retains much of its nostalgic dignity. The great rambling hotels are still there, enjoying a spin-off from the North Sea oil boom, and there has been an increase in smaller establishments, many offering inexpensive bed and breakfast.

Another sign of the tourist revival is the combined arts and crafts centre, audio-visual theatre (it has one of the

best shows of its kind I have seen in this country), café and tourist information bureau created out of the charming old railway station.

The farthest point I reached was John o' Groats, by tradition the last—or the first—place in Scotland. It is worth a visit even if one or two of the buildings need a face-lift. The views are magnificent across the Pentland Firth, not always as calm as on that day, to the Orkney Islands, great heaps of green rising out of an astonishingly blue sea. A converted fishing boat takes visitors along the coast to Duncansby Head with its hectic bird life and across to Orkney, weather permitting.

That night I stayed in Wick at the modern Mercury Motor Inn whose helpful staff made up for the anonymity of the building. A good breakfast there set me up for the slow but scenic rail journey south to Inverness. Here had circumstances allowed I would have spent the night in the superb Culloden House Hotel, one of Scotland's finest smaller hotels with only 20 bedrooms, each with bathroom, and individually furnished to a high standard. The public rooms are elegant and tasteful and the cooking is considered among the best in the region. It is set in 40 acres of

grounds about 3 miles from Inverness. A double room with full breakfast costs between £45 and £60 a night, single £34.50, plus VAT and service.

Part of my visit was to try out the "Travelpass", a Highlands and Islands Development Board promotion. This gives unlimited travel for eight or 12 days by rail, coach, most local buses, Post Office buses and relevant ferries within the Highland Region, the Western Isles, Argyll and over to Orkney. It includes rail or coach travel from Glasgow or Edinburgh. Prices, July to September inclusive, are £68 and £83 respectively, with reduced rates in June and October. A comprehensive timetable-guide is supplied with the pass. It worked well; but a study of the services and connexions is essential beforehand. I had no problems on the trains (it is for second-class travel), ferries or local buses but the long-distance services were always very full, though it was the peak season.

For those touring by car or public transport who have not made advance reservations for accommodation, the Tourist Board's "Book a Bed Ahead" scheme, is a great help. For a small sum local tourist offices will phone ahead to your next stopping point, thus assuring you of a bed for the night.

"Travelpasses" are issued by Pickfords Travel, 25 Queensgate, Inverness IV1 1DG (tel 04063 321234), contact any Pickfords branch. Further tourist information from HIBD Information Service, Main Street, Golspie, Sutherland KW10 6RA (tel 04083 3100). Isle of Raasay Hotel, Raasay, by Skye, Inverness-shire (tel 047 862 222); Mercury Motor Inn, Riverside, Wick, Caithness (tel 0955 3344); Culloden House Hotel, Inverness (tel 0463 790461).

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The sights and sounds of Salzburg

by Hugh Whittaker

Salzburg is a magical city. There may be more music in London or Vienna, better pictures in Paris, finer buildings in Rome, but this Austrian provincial city of barely 100,000 people can compete with these great capitals. Historically it is itself a demoted capital: Salzburg was a self-governing city-state for centuries, ruled by its prince-archbishops. These worldly clerics strove to make Salzburg the Rome of the north, building beautiful churches and palaces and enlarging the great, looming 900-year-old Hohensalzburg fortress that dominates the town. Most worldly of all was the resoundingly named Wolf-Dietrich von Raitenau, father of 12 and patron of the great cathedral which, if he had had his way, would have rivalled St Peter's. But Wolf-Dietrich's sins found him out and he ended his life a prisoner in his own fortress.

An even more famous son of Salzburg, Mozart, was spurned by the city until long after his miserable death. But Salzburg atones every summer when the city plays host to the world's music-lovers who flock to the Festspielhaus, a prison-like structure in the heart of the Altstadt, for the Festival. This year it runs from July 25 to August 30, with *Così fan tutte*, *Die Zauberflöte*, *Fidelio*, *Falstaff*, *Ariadne auf Naxos* and *The Tales of Hoffmann* on the programme. Tickets for the big events are like gold dust, but after the opera has sold out there are still concerts in churches and halls all over the city and its suburbs in Edinburgh Festival style.

It is not a good idea to drop in on the festival unannounced as the city cannot house all its visitors then, and many hotels mark up room rates by 200 schillings (£7). But at other times there is usually space to spare; now that tourism is so vital to the Austrian economy competition is keen and standards are remarkably high. Hotel work is a respectable career for young people and one of the city's most elegant castles, Schloss Klessheim, is now a prestigious catering college.

Summer is festival time but autumn and spring are wonderful seasons in Salzburg, especially in its parks and gardens, the finest of which is the Mirabell, created for Wolf-Dietrich's mistress. The city has two fine Mozartiana museums. The composer's birthplace contains his own instruments, portraits of the family and an exhibition of opera settings; there is another fine display in the family house in Makartplatz. The best painting collection is in the Residenzgalerie, once an archbishop's palace, where clerical connoisseurs assembled a splendid collection of Italian, Dutch, Flemish—and native—masters. The city's great palaces also contain collections and temporary exhibitions that could keep the serious



art lover busy for a month. Then there is the theatre which is, inevitably, at its best during the Festival when Hofmannsthal's masterpiece *Jedermann* is played in the cathedral square.

Another famous Salzburg entertainment is the marionette theatre where puppets play operas (mainly, but not exclusively, Mozart) to records. Less culture-conscious visitors stroll the narrow streets near the Salzach river, window-shopping through the little cross-alleys running off the Getreidegasse, the street where Mozart was born in a tall, yellow house. First-time visitors may want to take the lift through the entrails of the Mönchsberg mountain up to the Café Winkler to eat, drink, dance and admire the wonderful view of the city from the terrace; others drink in the Müllner beer garden. The smart place for postprandial coffee is the old Café Tomaselli,

founded in 1863.

It would be easy to let your holiday time slip by without stepping outside this lovely, cultured city. But car-borne visitors have the Alps to the north and west, Vienna four or five hours down the autobahn, and at the city's gates there is another lovely world to explore, the Salzkammergut. Salt was once the source of great riches but today few mines are worked other than those near Hallstein, close by Emperor Franz-Josef's playtown, Bad Ischl. Farther east, where Salzburg province runs into Upper Austria, is the delightful 3,000-year-old village of Hallstatt, with a unique charnel-house forming the basement of a tiny chapel and a number of fine churches on the steep, lakeside street. Less independent visitors may be drawn to places of pilgrimage mentioned in *The Sound of Music*, notably St Wolfgang, Mondsee and

Performances of *Jedermann*, left, are a highlight of the Festival in Salzburg.

Fuschl, all a comfortable afternoon's coach-ride from Salzburg.

Austrian Airlines operate a non-stop, five times weekly service from Heathrow to Salzburg. The special excursion fare is £123 return, the ordinary monthly return £168. Cook's have a single-centre tour staying at the Hotel Pitter, flying Dan-Air at just under £300 for a fortnight. As for hotels the choice is wide, ranging from the *de luxe* Goldner Hirsch (one of the few in the heart of the Altstadt) or the Bristol down to simple pension accommodation. Two attractive and well run hotels close to the Altstadt are the Pitter and the Winkler. For dining the better hotels (in classic central European style) provide excellent facilities for both guests and non-residents. Independent restaurants are not plentiful but on my last visit I dined splendidly at Alt Salzburg near the famous horse-pool and the Gstättengasse, the street built into living rock. I marked my last night in the lovely city by dining on médaillons of venison (game is always good in Austria) with redcurrant sauce, house red wine from Südtirol, and dessert for around £7 all in. I was just ending the main course when the head waiter, in dignified silence, served me a second portion of venison. Salzburg—where Karajan's house is a tourist landmark and where blown-up photographs of pianists and opera-singers decorate city streets as if they were pop stars—is a generous as well as a cultured city.

Austrian National Tourist Office, 30 St George Street, London W1R 9FA (tel 01-629 0461).

Porsche power

by Stuart Marshall

There cannot be another car manufacturer like Porsche. At their main production plant near Stuttgart 3,500 people assemble 16,000 cars a year, of which two-thirds are a rear-engined, air-cooled model that know-alls were dismissing as obsolete in the late 1970s. And at a closely guarded research centre at Weissach 1,200 Porsche engineers beaver away on future projects. Clearly such a massive research effort could not be justified, let alone paid for, by an annual output of 35,000 cars, even if they are far from cheap. (The remaining 19,000 are assembled in a VW/Audi plant, from whom Porsche also buy a four-cylinder engine.)

The answer is that Porsche are not just car makers but a powerhouse of high technology. Most of the research effort is for outside companies. Porsche will not talk about the work they do—"that is for our clients to reveal"—but it is known that car makers all over the world buy their skilled consultancy and pay royalties to Porsche. One project for which Porsche's aid was sought by the Soviet Union will soon make its public debut. It is the first Russian car of up-to-date design, a small, front-wheel-drive hatchback.

Nor are cars the only products with which Porsche is involved. Tanks, trains, lightweight structures and even air-portable operating theatres are all grist to Porsche's high-technology mill.

Porsche have never made anything other than sports models or racing machines, from the original VW Beetle-based model of 1950 to the latest 944, which has just arrived in Britain. The policy is unlikely to change. Peter Schutz, the still young American who became Porsche's chairman last year, explained: "If we tried to make four-door saloons or even a longer wheel-base version of our 928 we would be up against Daimler-Benz and that wouldn't make sense."

The 928 to which Peter Schutz referred is the biggest, heaviest and least traditional Porsche. For a quarter of a century all Porsche cars for road use had rear-mounted engines, with four or six horizontally opposed cylinders. The 924—the model with a 2 litre Audi four-cylinder—was the first with water cooling and without a rear engine. Like the V8-powered 928 that followed, the 924 demonstrates Porsche's purity of design by having the entire transmission in a single unit at the back with the engine on its own up front. That way the transmission and engine counterbalance each other, giving near-perfect weight distribution which shows in beautiful behaviour even under stress.

The 928, which costs from about £22,000 upwards, has not been as successful as Porsche had hoped, perhaps

because it was too bulky for the typical Porsche buyer, or even because its ease of driving made it feel a little tame. I find it superlatively good, possibly because it takes such good care of me that I may fancy myself more skilled at the wheel than I really am. One of its refinements is a special design of independent rear suspension. If you lose your nerve when entering a high-speed bend and ease off instead of powering the car through, the rear wheels change angle slightly to keep the car on course.

The cheapest Porsche is the 924. It costs under £10,000 in Britain, and considerably less than that in the USA where it is favoured by salesmen who have to drive very long distances and get mileage expenses. That is why Porsche are contemplating the unthinkable, a 924 diesel that would cut fuel bills by 30 per cent and enable these drivers to make profit out of mileage payments. I saw a nicely badged 924D during my last visit to Weissach with a bulge in the bonnet to accommodate the tall diesel and a rich, chuckling tick-over.

Slotting in between the 924 and 928 in price and performance, the new 944 has a body made entirely from galvanized steel and a seven-year anti-corrosion guarantee. Its engine, a four-cylinder of 2.5 litres capacity, is based on a single bank of cylinders from the 928 model's 4.5 litre V8. For a four-cylinder this is a large engine. To get the highest standards of smoothness Porsche have incorporated balancing shafts like those used in Mitsubishi engines—and are paying the Japanese firm for licensing them.

Mention the word Porsche and the car that comes to mind is the 911SC, first produced in 1964. This slant-tailed, 145 mph coupé is a magic carpet for two, with two more mini-seats behind that will normally be folded down to accommodate luggage, as the "boot" is full of engine and space under the front bonnet is limited.

It has almost an animal quality: an eagerness to accelerate, to climb up and down mountains, to sustain 120 mph and more on the autobahn. Like a spirited horse, however, it is not for a novice. Although the tyre industry has performed miracles during the 911's long life, especially in finding more grip on wet roads, you do not fool around with over 200 horsepower in the rain especially when it is rear-engined. But driven with respect the 911SC is sheer excitement and satisfaction—the sort of car a Greek god might have driven. A convertible version is promised for next year, costing not much more than the hard top's £18,179.

For performance, the ultimate Porsche is still the 911-based Turbo. It gets from a standstill to 60 mph in a fraction over six seconds and has a 153 mph maximum—a long way outside the legal limit ●



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Key figure of the Second World War

by Robert Blake

Alanbrooke

by David Fraser
Collins, £12.95

In the autumn of 1942, after an even more than usually stormy meeting of the Chiefs of Staff, Churchill told General Ismay: "Brooke must go! I cannot work with him. He hates me. I can see hatred looking from his eyes." Ismay told this to Brooke. "Hate him?" said Brooke. "I don't hate him. I love him. But the first time I tell him I agree with him when I don't will be the time to get rid of me, for then I will be no more use to him." Ismay passed this on to the Prime Minister whose eyes filled with tears, as he quietly murmured, "Dear Brooke!" After the war Lord Moran asked Churchill whether he ever seriously thought of getting rid of Brooke. "'Never', there was a long pause. 'Never', he repeated with complete conviction." The stormy relationship between these great men was first revealed in Sir Arthur Bryant's books based on the Alanbrooke diaries, *The Turn of the Tide* (1957) and *Triumph in the West* (1959). Sir Arthur has contributed a prologue and an epilogue to Sir David Fraser's excellent biography.

Brooke was undoubtedly one of the key figures of the war. From the end of 1941 he was CIGS and in March, 1942, he was appointed Chairman of the Combined Chiefs of Staff. In his final chapter of assessment Sir David Fraser, who is himself a distinguished soldier and a former Vice-Chief of the General Staff, writes: "Lord Alanbrooke's achievement was to take the lead in infusing realism into the Western Allies' supreme direction of the Second World War and to do so unremittingly and unflinchingly." Realism is desirable in all fields of political life (of which war is a harsh if sometimes unavoidable extension) but in none more than war itself. In war wild euphoria and sudden defeatism incongruously mingle. Miscalculation and wishful thinking are ever present. Cool appraisal of the practically possible is the most valuable of all qualities in those who take the decisions. It was in curbing Churchill's often wild fantasies that Brooke did some of his most important work. Admiral Ramsay, an old friend who commanded the naval forces on D Day, said shortly before his death in January, 1945, "No one will ever know what the country owes to Alanbrooke. His worth is quite incalculable." Thanks to the efforts of Sir Arthur Bryant and Sir David Fraser this prophecy has, fortunately, not been fulfilled.

The reason why Admiral Ramsay made his judgment is easy to understand. The contribution in war of a

staff officer, however elevated, is, like the contribution of the Secretary to the Cabinet in peace, something intangible and anonymous. It is far easier for the historian to perceive the successes and errors of those in the public eye—generals in command, or Cabinet ministers—than to analyse the achievement of the thinkers and planners behind the scenes. Brooke commanded with much credit II Corps in the disastrous French campaign in 1940, but it turned out to be the top command he ever held. In August, 1942, Churchill offered him the command in the Middle East which ultimately went to Alexander. Brooke refused, feeling that he could do more good by exercising, as he put it, "a limited control on some of Churchill's activities".

Less than a year later in July, 1943, Churchill offered him, subject to American consent, the supreme command of the operations across the Channel which came to be called Overlord. This time Brooke accepted. He reckoned that, long before he took over in January or February, 1944, there would be no possibility of Churchill deviating from the strategy which Brooke had been pursuing so patiently over the years. But American consent was not forthcoming. At the first Quebec Conference a month later Churchill told Brooke that Roosevelt insisted on an American commander. The casual and unsympathetic way in which this news was passed on rubbed salt into a deep and bitter wound. And so Brooke remained as CIGS until after the end of the war. The Americans were probably right. Brooke would have been a sounder strategist than Eisenhower but he was too abrupt, emphatic and brusque for the diplomacy which was needed in commanding a mixed force. And the top American soldiers did not like him.

The reason why we know much more about his contribution than we do about that of other staff officers is that he kept a diary. Neither Pound nor Cunningham nor Portal did this. It is remarkable that Brooke found time to do it. A diary is evidence that has to be used with much caution, but it is infinitely better than no evidence at all. Sir Arthur Bryant's books were based on the diaries but, as he generously admits, they can easily give a distorted picture when Brooke was writing late at night, tired and irritated. Moreover in the late 1950s a great deal of material on the war had not yet appeared, for example most of the British official history of Grand Strategy.

Sir David Fraser has been able to take all this and much else into account in a biography which is as definitive as any biography can be—that is to say, not the last word (for there never is such a thing) but unlikely to be superseded for many years to come. It goes far to substantiate General MacArthur's claim that Brooke "is undoubtedly the greatest soldier that England has produced since Wellington".

Recent fiction

by Sally Emerson

The Dean's December

by Saul Bellow
Secker & Warburg, £7.95

The Voyage of the Destiny

by Robert Nye
Hamish Hamilton, £8.50

Returning

by Edna O'Brien
Weidenfeld & Nicolson, £6.50

The hero of Saul Bellow's first novel since *Humboldt's Gift* won him the Nobel Prize in 1976 is the brilliant Albert Corde, journalist and Dean of Chicago University, who is in Bucharest where his mother-in-law is dying. While Corde and his wife Minna deal with the rigid bureaucracy of the East, he receives news of the troubles he has left behind in the West.

In Chicago Corde has fought for the conviction of a black man and woman who he believes murdered one of his students. His stand makes a variety of people—including his cousin and nephew—accuse him of reactionary behaviour and demand that he drop the case. His series of articles for *Harper's* attacking corruption and outlining an apocalyptic view of the world also makes him unpopular among the powerful men of Chicago he had counted as his friends.

Friends, memory, letters, phone calls, all bring events in Chicago to Bucharest. These devices do not, however, allow Bellow to bestride the two cultures: there are far too many people from Chicago introduced as it were from a distance. Their views and arguments are not quite real: it is as if we are overhearing them, not experiencing them directly. This lack of immediacy adds to the coolness of the Dean's bleak December. It has ideas enough for several novels but too many for one. For my taste, *The Dean's December* needed more breaking down of arguments into people and places. The scenes and characters have strength and colour but the rest is rather grey, although as resolutely intelligent as the Dean himself.

More disturbing because written closer to the heart is Robert Nye's resonant fictional autobiography of Sir Walter Raleigh, *The Voyage of the Destiny*. The rambling tale of torment and glory, addressed to Walter Raleigh's remaining son Carew, begins near the end of his life, after he has been released from his 13 years in the Tower to search for El Dorado and is anchored at Trinidad on his way home to death at the order of King James. Already he has suffered fever, storms, desertions and deaths, including that of his son, Wat.

Raleigh's diary charts three voyages: that of his life; that of his ship, the *Destiny*; and that of the inward journey

into his mind and soul aided by a captive Indian and his "khoka" leaf. The memories of his life at court and his relationship with Queen Elizabeth contain much entertainment and colour. From being the youngest son of a poor but honest man Raleigh became one of the court's brightest satellites after a single, simple, inspired gesture. The scene for which Raleigh is chiefly remembered comes to life as he lays down his cloak over the "narrow place, ill-paved, and on that Christmas Eve it was all plashy with half-melted ice and snow". After teasing the reader with hints at the secret of Elizabeth's virginity, Robert Nye creates a plausible, suitably ritualistic explanation of her sexual relationship with men.

The voyage into his own motives and fears is the most stormy of the three and analyses well the nature of the hero who resolves his self-doubt and fear in action. In these pages Raleigh measures the distance between his reputation and the truth, and finds the agony of self-reproach wherever he turns. He sees himself as "a broken man, a wasted mind, a ghost, the senseless echo of a dying name" and looks back on his pride and lack of love with regret.

All the while these two voyages take place the present dramas of fever and mutiny continue, taking him back to England and to execution, and the reader to the end of a novel which travels deep into the despairing heart of a great man. After his excellent biographical novels of fictional milestones—Falstaff, Merlin and Faust—this new development shows Robert Nye's talents as vigorous as ever.

Edna O'Brien's collection of short stories, *Returning*, inspired by her Irish childhood, is also a delight, but a more delicate one. The nostalgia is always poised, never over-indulgent, as she explores the pleasures of regret. They are unforgettable tales of a time past—of jilted women and mad lovers, of sky and countryside and the agonies of young love, of the tastes and smells of childhood and of the distance between people. The narrator in each of the stories looks back, returns to the ever-present past, heightened by time, controlled by art, full of regret. In "My Mother's Mother" the child narrator has been staying with her grandmother and missing her mother, but on her return home she "both wanted to be in our house and to be back in my grandmother's missing my mother. It was as if I could taste my pain better away from her, the excruciating pain that told me how much I loved her . . . I resolved that for certain I would grow up and one day go away. It was a sweet thought and it was packed with punishment."

Two tales of unusual love and loss, "The Doll" and "Sister Imelda", are among the most moving of this splendid collection in which all share a rare lilt and grace. Undoubtedly the most enjoyable book of short stories I have read for a long time.

Pictures as a weapon

by James Bishop

Of This Our Time

by Tom Hopkinson
Hutchinson, £8.95

For 10 years Tom Hopkinson was editor of *Picture Post*, a magazine that erupted like a roman candle each week during and after the last war, but which died as abruptly as a firework after less than 20 years. For those who remember the excitement the magazine aroused during those years, mainly by the dramatic exploitation of photographs to make a political or social point, the most interesting part of this autobiography will be that which describes the story of *Picture Post* and the editor's conflict with the proprietor, which led to his dismissal. Hopkinson was a campaigning journalist. He describes how, when working under Stefan Lorant, he had "come to recognize photography as a journalistic weapon in its own right, so that if—like myself at that time—you are determined to promote causes and affect conditions, photographs can be a potent means of doing so."

Picture Post under his editorship was a campaigning journal, and in that fact perhaps lay the seeds of its own destruction. During the war it had plenty to campaign about—first, when Britain was up against it, in support of the war effort, and later, when ultimate victory seemed assured, in preparation for what a previous and more optimistic generation had described as a land fit for heroes to live in. *Picture Post* campaigning was probably at its most effective at that time, and certainly played a significant part in preparing the way for the election of a Labour government after the war. But once the social programme had passed into law *Picture Post* seemed to begin to run out of steam, just as Mr Attlee's government did. The publication began to pay the price of having been too closely associated with campaigns which were seen to have been won. From a circulation of 1,380,000 in 1950 it fell to 935,000 in 1952 and to about 600,000 in 1957, when it folded.

The author's own departure from the magazine came abruptly towards the end of 1950, though he records that there were signs of trouble before the celebrated confrontation with his proprietor, Edward Hulton. There had already been internal criticism that *Picture Post* was losing its vitality. Mr Hulton had complained that some articles and pictures were giving great offence to influential people, and wrote a memorandum to his editor stating that he was totally at a loss "to know why *Picture Post* should become more Soviet than the Soviets themselves", and demanding that he should in future

"submit all political matters to me". And the editor was also summoned to a private lunch with Mrs Hulton at the Dorchester during which she asked, "Why don't you let Teddy do what he wants with *Picture Post*? . . . He wants to run it—to decide what goes into it. After all, it's *his* magazine."

The writing could hardly have been put more clearly on the wall. The final break came during the Korean war, to which Hopkinson had sent James Cameron as reporter and Bert Hardy as photographer. In addition to covering General MacArthur's landing at Inchon with distinction the two also sent a well documented story about the ill-treatment by the South Koreans of their political prisoners. The editor was instructed, first by his proprietor and later by the *Picture Post* board, not to publish the report (although, as he notes, a similar story had already been published in *The Times*), and shortly afterwards it was formally announced that Mr Hulton had "instructed Mr Tom Hopkinson to relinquish the position of editor."

Sir Tom, as he now is, went on to other things, and these are to be described in a second book. The unhappy dénouement at *Picture Post* brings this volume to a close, but it occupies only a comparatively short part of this frank and thoughtful autobiography. There is an affectionate description of his early family life and a vividly written account of some indecisive first attempts at making a career for himself, with a spell of unemployment and two ultimately unhappy marriages. He drifted rather than forced his way into journalism, and even when he made a success of that occupation his restless mind kept asking, "Is there a pattern on the carpet?", a question which is usually put in the more commonplace "Has anything in life a meaning?" This book is only half a life, and the pattern on the carpet, if there is one, is not yet discernible.

Other new books

The Magic Apple Tree

by Susan Hill
Hamish Hamilton, £7.50

This is a record of the passing seasons and of country life in a small village in Oxfordshire; the tree of the title is the one that grows in the author's garden and overlooks her cottage. The book is crammed with observations of wild life, and of members of the community who range from farmers to dons and include the right proportion of eccentrics. There are recipes and anecdotes and occasional philosophisings—but not too many of the last.

It is an ideal book for those who yearn one day to escape from the city. Yet there is presented no stars-in-the-eyes romantic's view of the country. There are mud, wasps, sickly plants, bitter winds and treacherous springs as

well as sunshine and birdsong. The abiding impression is of a contented woman fully appreciating her ringside seat at the year-round show that nature puts on, which so many of us are forced to miss. John Lawrence's engravings, recalling Bewick in their strength and humour, match the charm of the text.

A Traveller's Life

by Eric Newby
Collins, £8.95

Eric Newby is an ideal travelling companion. He has a keen eye for the unlikely detail, to which he will draw attention with relish and humour, and he is himself ready to embark on such bizarre adventures as journeying from Wimbledon to Italy on a bicycle or working as a commercial traveller in Caledonia. Not all the adventures described in this book are as exotic, but even his reminiscences of childhood excursions round Harrods make entertaining reading, and many males will recall that feeling of doom that came upon them in their youth when they were led, towards the end of the holidays, to the boys' clothing department, under its exultant banner of "Back to School", to be kitted out with those itchy flannel shirts and shorts that prep schools used to insist upon. It is not surprising, as Mr Newby observes, that, following such traumatic experiences in the Boys' Shop, Harrods subsequently had some difficulty in getting grown-up customers to patronize their "ample and sumptuous" Man's Shop. Many readers will also sympathize with the author's final reflections on the modern mechanism of travel, which tends to handle people like freight, and with his complaint about the increasing difficulty of finding relatively lonely places.

Peter Maxwell Davies

by Paul Griffiths
Robson Books, £7.95

The music of one of the most prolific and enigmatic British composers is explored in this illuminating three-part study. The author starts by discussing the principal works in chronological order of their composition and their inter-relationships as he traces the course of the composer's career. Student days in Manchester, where Goehr and Birtwistle were fellow pupils, stimulated Davies's early interest in medieval and renaissance music which has influenced the whole of his output. There followed a teaching post in Cirencester, which brought practical contact with music-making, and a fellowship at Princeton, where he started work on his first opera, *Taverner*, which is based on the life of the 16th-century composer whose own music inspired Davies. The musical, theological and psychological substance of *Taverner* sparked off a number of other works, among them *Antechrist*, one of three compositions the author singles out for detailed musi-

cal analysis. It was also one of the first pieces to be performed by the Pierrot Players, the group founded by Davies and later transformed into the Fires of London for which he has now composed nearly 50 works.

In the second part, a conversation between Davies and the author, the composer gives some fascinating insights into the theory and practice of his work. He also describes the changes that have occurred in his music since 1970 when he went to live in an isolated croft in the Orkneys, where he has involved himself in the musical life of the islands, composing for the schools and founding the Festival of St Magnus. The final section of the book comprises the composer's own articulate notes on 20 of his longer works, including the two symphonies, two chamber operas, a ballet and a film score, and the circumstances of their composition—valuable to anyone listening to them for the first time.

The Letters of Alfred Lord Tennyson: 1821-1850.

Edited by Cecil Y. Land and Edgar F. Shannon jr.
Clarendon Press, Oxford, £17.50

This is the first volume in a planned three-volume edition, and it is surprising to learn that it is also the first collection that has been made of the correspondence of so eminent a literary figure. Surprise abates when the letters are read, for the majority of them are very humdrum. They reveal little of the poet, offering no insights into the inspiration or construction of his work, and they do not gossip ("Gossip is my total abhorrence," he wrote). Nonetheless this meticulously edited collection will be of value to all who would know more of Tennyson as an irascible traveller ("I am bugbitten, flybitten, fleabitten, gnatbitten, and hungerbitten," he wrote from Rotterdam, "Damn all Dutchmen"), as a hypochondriac, as an egoist and altruist, as introvert and extrovert, as, in short, a man.

Edward Garnett

by George Jefferson
Jonathan Cape, £12.50

A sympathetic biography of one of England's eccentric but influential men of letters of the 20th century—influential not because of his own creative output but because of his critical judgment, which he exercised both as publishers' reader and as reviewer.

London Lines

Selected by Kenneth Baker
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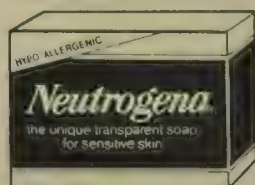
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CHESS

Playing by the book

by John Nunn

Currently we hear a great deal about information in the media. Advances in communications and computer technology have led to the use of such phrases as "the information age" to describe a new era in which, it is claimed, the storage and transmission of information will be an industry of paramount importance. In chess the information age is already with us and the effects are not always beneficial. At one time a new opening idea could be played several times before other players caught on, but now important games are transmitted round the world within a few days and it is a lucky grandmaster who can use the same idea twice without his opponent having prepared an antidote.

The problem of keeping track of theoretical developments in the opening, which formerly plagued only professional players, has now spread to all levels of the game. Aided by the enormous amount of chess theory published in Britain, even club players have jumped on to the openings bandwagon and spend a great deal of time studying opening theory.

Sorting through the recent openings publications, I selected two which are worthy of special mention, being at opposite ends of the spectrum in terms of style. The first is the *Encyclopaedia of Chess Openings*, volume C, 2nd edition (B. T. Batsford, hardback, £19.95). This forms part of a five-volume encyclopaedia giving highly detailed coverage of all openings. Volume C deals with the positions arising after 1 P-K4 P-K3 and 1 P-K4 P-K4. Grandmasters often use these books for their own opening preparation and the new edition is sure to become an essential part of the serious player's library. Whether club players have the time or inclination to wade through 480 pages of compressed chess moves without a word of English is another matter.

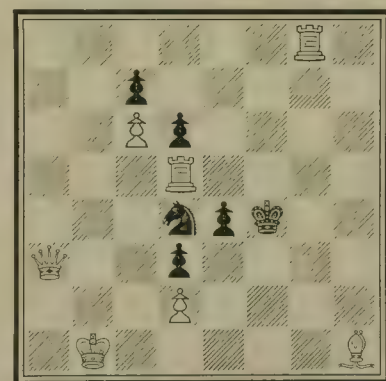
Many players prefer to sidestep these reams of analysis by adopting unusual opening lines, reasoning that although such lines are slightly inferior to the normal variations the element of surprise offers good chances in practice. This approach sometimes works well and players of 1 P-K4 who fear to enter the sharp lines of the Sicilian after 1 P-K4 P-QB4 2 N-KB3 may well choose instead to counter the Sicilian with 2 P-QB3. Murray Chandler's book *Sicilian 2 c3* (B. T. Batsford, softback, £4.95) does an excellent job of explaining the ideas behind this move without confusing the reader with too much analysis.

It is pleasant to see some interesting books appearing on the endgame, a fascinating part of the game but one which is often unwisely neglected by the average player. Most endgame books

are rather dull lists of positions from various types of ending with explanations of how to play each position. The problem with this approach is that endgames arising in your own game somehow never seem to appear in the list. It is much better to formulate more general principles which can be applied to many different types of endgame and this is Jon Speelman's aim in *Endgame Preparation* (B. T. Batsford, softback, £6.95). If you already know the basics of endgame play this book is an excellent introduction to some of the deeper secrets. Still on the endgame, *Six Hundred Endgames* by L. Portisch and B. Sárközy (Pergamon Press, hardback, £6.95) is a translation of a 1976 Hungarian book. Although interesting this is of less practical value than Speelman's book since it contains many composed positions unlikely to occur in a game.

A new chess magazine called *Chess Notes* stands in complete contrast to the practical books mentioned above. The aim of the magazine is not to improve the reader's game but to present a miscellany of historical tidbits and curiosities relating to chess. Definitely a magazine for *aficionados* of the game, and with 32 large pages in each issue the price of 40p for one issue or £2.40 a year (six issues) is very reasonable, achieved by the enthusiasm of the editor, E. G. Winter, and by cutting production costs. *Chess Notes* can be obtained from the editor at 33 Hillcrest, Brighton BN1 5FP.

The annual Lloyds Bank chess problem-solving championship draws entries from all over the world and you can enter by solving the problem below, in which White to play is to mate in two moves.



Send the solution (first move only) to the Public Relations Department, Lloyds Bank Plc, 71 Lombard Street, London EC3P 3BS, marking the envelope "Chess Problem Solving Contest". Please also mark your entry *The Illustrated London News*. Entries must arrive not later than June 30, 1982. Successful entrants will receive a more difficult set of problems by post and the top scorers from this stage will be invited to compete in the final to be held in London during January, 1983 (prizes £100, £40 and £20) ●

Missed opportunities

by Jack Marx

Exact predictability is not a characteristic of normal activity at the bridge table and at no department of the game is the outcome less predictable than in preemptive bidding. That is why this form of enterprise has such an appeal to the more adventurous spirits or, as some might put it, to the more improvident temperaments.

There might easily be something less than loud or prolonged applause for someone seen to open Three Diamonds on:

♠ 3 ♥ 106 ♦ 10976542 ♣ 542

But the fact remains that a famous American player who made this bid in his semi-final match against Canada in a mid-1970s World Olympiad obtained a superb result. This was the full hand:

♠ Q9875 Dealer North
♥ KQ9543 East-West
♦ 3 Game
♣ J

♠ A K ♠ J 10642
♥ 72 ♥ A J 8
♦ A K J 8 ♦ Q
♣ A K 973 ♣ Q 1086
♦ 3
♥ 106
♦ 10976542
♣ 542

One can sympathize with the Canadian West in the fourth seat when faced with this infuriating pre-empt from South. He might have made a so-called "optional" double, which should produce a lucrative score, even at this vulnerability, if partner left it in. On the other hand, partner might regard his holding as too weak or too unsuitable to risk doing so, and West did not fancy his short-suited features in the majors in case partner was tempted to take out from weakness. So he plumped for a natural Three No-trumps, for which the total values, slightly upgraded by the diamond holding, seemed adequate.

One can spare a little sympathy for East also. If West considered himself strong enough to contract for Three No-trumps facing a passed partner, East has values that might well be capable of producing a slam. On the other hand, players in West's position, feeling they are being bounced out of something, often have to stretch their values to the utmost to make themselves heard at all. East decided to err on the side of caution and passed, and it was an error indeed, even though one based largely on guesswork. Seven Clubs is perhaps not quite an impregnable contract, but Six No-trumps is a complete lay-down.

However, the American gain was both more and less than it might have been. The Canadian North-South at the other table were by this time in a thoroughly desperate mood, their team being heavily in arrears. North decided to infringe the principle that a pre-empt

in one major suit should not include support for the other, and he opened with an eccentric Four hearts.

West	North	East	South
	4♥	No	No
DBL	No	4♠	No
No	DBL	END	

North seemed to have gained his major objective. He had hustled and muddled his opponents into their least favourite contract and, though he did not know it, caused them to miss a grand slam. However, he overreached himself with his double, which might have allowed his opponents to escape into something better, and he failed to produce the best defence, thus enabling them to make an overtrick.

South led Heart Ten to Queen and Ace, and West then cashed Diamond Queen and Ace King of trumps. Diamond Ace followed, ruffed by North's Nine and overruffed by East, a club to the Ace and then Diamond King. North could do no better than to ruff with the Queen and cash Heart King, whereupon Declarer claimed the balance for a doubled overtrick. North could have saved one trick by pitching his singleton on the Ace of Diamonds, thus denying declarer a further entry to dummy.

By contrast a hand from some American international trials that took place about the same time seemed the reverse of successful, but it had the look of being generally accident prone.

♠ A 1082 Dealer East
♥ 52 North-South Game
♦ 7632
♣ Q 105
♠ K 75 ♠ 63
♥ void ♥ J 10987643
♦ A K J 108 ♦ void
♣ J 7642 ♣ 983
♠ Q J 94
♥ A K Q
♦ Q 954
♣ A K

At three out of five tables East opened Three Hearts and South bid a natural Three No-trumps. One of the Souths silently congratulated himself on his 10 tricks, since he felt that left to themselves they would have finished in Four Spades and gone down on a cross-ruff. One East committed the mortal sin of repeating himself with Four Hearts and, finding a useless though not worthless dummy, lost more than the value of the vulnerable game. The third West doubled Three No-trumps rather too hopefully. Elsewhere East-West lost too heavily in a high contract competing against Three No-trumps.

In these cases East simply passed as dealer but safety still eluded him, for he overlooked the reactions of a meddlesome partner when South opened a strong artificial One Club. In one case East went one trick higher than the original pre-emptors, losing 900 at Four Hearts Doubled ●



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JUNE BRIEFING

June is a busy month for sport with Wimbledon, Royal Ascot, the Lord's Test—and this year the World Cup—competing for attention. Other traditional fixtures include Trooping the Colour and the annual Antiquarian Book Fair. Henry IV launches the RSC at its new Barbican home; and Alan Parker's new film, *Shoot the Moon*, opens in the West End. Wembley greets the Rolling Stones and Diana Ross, Nureyev dances at the Coliseum and Giulini conducts at Covent Garden. There is a week of Stravinsky celebrations on television for the centenary of his birth. Greenwich and the National Trust both hold festivals.



Trevor Nunn's *Henry IV* launches the RSC at the Barbican: June 9.



Henry Moore watercolour: June 2.



Diane Keaton's new film: June 3.

MONDAY

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers calling from outside London. Credit card booking facilities are indicated by the symbol CC.

TUESDAY

June 1
First night of *Talley's Folly* with Hayley Mills at the Lyric Hammersmith (p98)
Nureyev festival opens at the London Coliseum (p106)

WEDNESDAY

June 2
The Duke of Edinburgh opens Painters of the American West at the Mall Galleries; also, Henry Moore at Fischer Fine Art & woodcarving at Parnham House (pp108-109)
The Derby at Epsom (p103)
Diana Ross sings at Wembley Arena (p105)

THURSDAY

June 3
Warehouse Theatre reopens with *Aunt Mary* (p98)
First public day of Painters of the American West (p108)
Alan Parker's new film *Shoot the Moon* opens with Albert Finney & Diane Keaton in the West End (p100)

FRIDAY

June 4
Fine Art & Antiques Fair starts at Olympia (p110)
Two new exhibitions: Planters & vessels at the British Crafts Centre (p109); Hill, Grove & Church at Burgh House (p111)

SATURDAY

June 5
First concert in BBC Festival of Light Music at the Festival Hall (p104)
The Oaks at Epsom (p103)
Start of the TT Races in the Isle of Man (p103)

SUNDAY

June 6
Gabrieli String Quartet play the first of the summer Sunday morning coffee concerts at Wigmore Hall (p105)

Morning service: 10.30am St Paul's Cathedral & Westminster Abbey;
11.15am St Martin in the Fields
Full moon

<p>June 7 Kate O'Mara opens in <i>The Taming of the Shrew</i> at the Open Air Theatre (p98) First day of Bridget Riley screenprints at Polytechnic of Central London (p108); Photo essay at the Barbican (p108) & French crafts at Jeremy Cooper (p109) National Trust Festival opens with a concert at the Albert Hall (p104)</p>	<p>June 14 Derek Jacobi is Peer Gynt at Stratford's The Other Place (p98) Jacques Loussier plays at the Festival Hall (p105) Trevor Pinnock harpsichord recital at St John's (p104) Garter ceremony at Windsor (p114) Colour Baa, exhibition about wool, opens at Camden Works, Bath (p111)</p>	<p>June 21 First day of Wimbledon tennis championships (p103) Noël Coward's <i>Design for Living</i> opens at Greenwich, & Kate O'Mara is in <i>A Midsummer Night's Dream</i> at the Open Air Theatre (p99) Radu Lupu recital at St John's (p104) New moon</p>	<p>June 28 Michael Gambon opens in <i>King Lear</i> at Stratford (p99) <i>Barnum</i> re-opens at the Palladium (p99) Concert performance of <i>Wozzeck</i> by the LSO under André Previn at the Barbican (p104) <i>The Dream of Gerontius</i> at the Festival Hall (p105)</p>
<p>June 8 Antiquarian Book Fair opens at the Grosvenor Hotel (p110) Second Stride week of contemporary dance at Riverside (p106) Exhibition openings: Pompeo Batoni at Kenwood, Adrian Stokes at the Serpentine, & Raymond Ching at the Tryon & Moorland Galleries (pp108-109)</p>	<p>June 15 Australian Dance Theatre season starts at Sadler's Wells (p106) The Astoria reopens, now as a theatre-restaurant, with <i>Wild Wild Women</i> (p98) First day of Royal Ascot races (p103) RHS Early Summer Show (p107)</p>	<p>June 22 Stratford's <i>All's Well That Ends Well</i>, with Peggy Ashcroft, transfers to the Barbican (p99) London Jazz Composers' Orchestra in open rehearsal, discussion & performance at Greenwich (p105)</p>	<p>June 29 First night of Edward Bond's play <i>Lear</i> at Stratford's The Other Place (p99) LSO Chamber Ensemble at the Barbican (p104)</p>
<p>June 9 <i>Henry IV Pts I & II</i> launch the RSC's first season at the Barbican (p98) Sale of important wines at Sotheby's (p113) <i>Harry Carpenter Never Said it was Like This</i> on ITV (p102) First day of Paint & Paintings at the Tate; Fabric & Form at the Crafts Council Gallery (pp108-109)</p>	<p>June 16 Stratford production of <i>A Midsummer Night's Dream</i> transfers to the Barbican (p98) First day of exhibition of Warner fabrics at Bethnal Green & trams exhibition at the Transport Museum (p111) Bach Choir give Handel's <i>Israel in Egypt</i> at the Festival Hall (p105)</p>	<p>June 23 First day of The Art of the Van de Velde at the Queen's House (p108) <i>Money</i> transfers from The Other Place to The Pit (p99) Middlesex v Pakistan at Lord's (p103) National Trust Edwardian fête at Polesden Lacey (p114) Festival of flower arrangement at Brighton (p114)</p>	<p>June 30 Giulini conducts new <i>Falstaff</i> at Covent Garden (p106) Duke Ellington entertainment at the Pizza on the Park (p105) Opening of Tower Bridge Walkway (p107) Grand National archery meeting in Oxford (p103)</p>
<p>June 10 Penelope Keith opens in <i>Captain Brassbound's Conversion</i> at the Haymarket; <i>Our Friends in the North</i> opens at the RSC's new Barbican studio theatre The Pit (p98) First Test Match against India at Lord's (p103) Sales of Kelmscott Press books at Bonham's (p110)</p>	<p>June 17 Ibsen's <i>A Doll's House</i> transfers to The Pit (p98) National Trust Gainsborough Ball at Bath (p114) Gold Cup day at Ascot (p103) Stravinsky season starts on BBC2 (p102)</p>	<p>June 24 Last performance of <i>The Oresteia</i> at the Olivier (p99) The Queen starts the Commonwealth Games Relay (p107) Sale of Roger Fenton's views of Moscow at Christie's South Kensington (p110) Midsummer Day</p>	
<p>June 11 Première of MacMillan's <i>Orpheus</i> at Covent Garden (p106) First day of Aldeburgh Festival (p114) The Pittsburgh Symphony Orchestra with Kyung-Wha Chung at the Festival Hall (p104)</p>	<p>June 18 Paul Scofield as <i>Don Quixote</i> at the Olivier (p99) Isaac Stern & the ECO at the Barbican (p104) Recital by Magda Tagliaferro at the Elizabeth Hall (p105) Start of Peter Maxwell Davies's St Magnus Festival in the Orkneys (p114)</p>	<p>June 25 The Rolling Stones play at Wembley Stadium (p105) Army display at Aldershot (p114) Academy of Ancient Music at Wigmore; Yan Pascal Tortelier conducts the RPO at the Festival Hall (p105)</p>	
<p>June 12 The Queen takes the salute at Trooping the Colour (p107) The Pittsburgh Symphony Orchestra at the Barbican (p104) Greenwich Festival opens (p107) Humphrey Lyttelton plays jazz in Greenwich bandstand (p105) Blackwater barge match & start of the Three Peaks yacht race (p114)</p>	<p>June 19 Simon & Garfunkel at Wembley Stadium (p105) Last performance of <i>Summer</i> at the Cottesloe (p99) First day of Festival of Mind, Body & Spirit at Olympia (p107) Start of Broadstairs Dickens Festival & Cornwall's Minack Theatre Festival (p114)</p>	<p>June 26 Oxford v Cambridge at Lord's; Greyhound Derby at White City (p103) Lambeth fête & first day of Hendon pageant (p107) Pin Mill barge match (p114) Pilgrimage at Glastonbury (p114)</p>	
<p>June 13 Football: World Cup starts in Spain (p103) Last day of Aftermath exhibition at the Barbican & In the Image of Man at the Hayward (p108) <i>Rosenkavalier</i> at Glyndebourne (p106) Open-day for woodcarving at Parnham House (p109)</p>	<p>June 20 RPO in Beethoven's Choral Symphony at the Festival Hall (p105) Aberdeen Highland Games (p114) Brass Band Festival at Chatsworth (p114) <i>The Tree of Liberty</i> on ITV (p102)</p>	<p>June 27 Glyndebourne première of <i>Orfeo ed Euridice</i> with Janet Baker (p106) National Trust theatrical garden party at Cliveden (p114) First day of Alnwick Fair (p114) Last day of Watch This Space at the National Gallery (p108)</p>	

Jagger (top) with the Stones: June 25.
Giulini conducts *Falstaff*: June 30.

THEATRE
J C TREWINJune 9 at the Barbican: Joss Ackland & Gerard Murphy in *Henry IV Part 1*.

SHAKESPEARE AND IBSEN share first place as dramatists of the moment. During the afternoon and evening of June 9 the RSC arrives, officially, at the Barbican with Parts I and II—afternoon and evening—of *Henry IV* which opened the present Stratford theatre 50 years ago. I remember Lillah McCarthy appearing to deliver Masfield's ode, followed at once by the play, beginning on King Henry's hardly celebratory line, "So shaken as we are, so wan with care". Patrick Stewart speaks this at the Barbican where Falstaff is Joss Ackland. Trevor Nunn directs.

□ Ibsen has three revivals. *Hedda Gabler*, with Susannah York as Hedda—the casting is a challenge—has begun already at the Cambridge; *Peer Gynt* comes to the Stratford studio, The Other Place, on June 14; and on June 17 at The Pit, which is now the Barbican's counterpart to The Other Place, Cheryl Campbell plays Nora in *A Doll's House*.

□ With the RSC established at The Pit, Ian Albery is bravely reopening its former studio, the Warehouse, as a non-profit-making charitable company on June 3 with *Aunt Mary* by Pam Gems; this will be followed in August by Anton Lesser in Jonathan Miller's *Hamlet*, and by a musical version of the Western, *Destry Rides Again*, in October.

□ Paul Scofield's arrival as Don Quixote in Keith Dewhurst's play—on the Olivier stage of the National from June 18—will remind many of a famous Stratford night: his appearance as the Quixote-like Armado of *Love's Labour's Lost* in the young Peter Brook's production of 1946.

NEW REVIEWS

The symbol CC is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

Much Ado About Nothing

If an RSC season begins poorly—as it has done, I am afraid, this year with *Macbeth*—it often recovers. Certainly Terry Hands's production of what, since 1879, has grown into Stratford's mascot-play accomplishes everything we had hoped. Here *Much Ado* loses little of the high patrician quality; & visually it is a pleasure, with Ralph Koltai's mirror-floor & shimmering use of perspex, & Terry Hands's imaginative groupings. Though I could have wished for a more plausible impression of the church in the major scene of Act IV, that is a small thing. After all, we must think first of the speech, not invariably a prime matter these days. Now the gentle, winning Benedick of Derek Jacobi, who ought to have been at Stratford years ago, & Sinéad Cusack's wholly truthful Beatrice, are both in key, & they take the "Kill Claudio!" hurdle with perfect ease. Derek Godfrey is a really princely & authoritative Don Pedro (though I do not think

people should sit in his presence without permission). John Carlisle persuades us of the machinations of that tiresome conspirator, Don John, a feat for any actor. Terry Hands does force his mountainous Dogberry a little; but, doubtless to insist on this would be unnecessary ado. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, CC 0789 297129).

On the Rocks

Critics & audiences snubbed this political extravaganza when it was staged in 1933. No one then allowed for the whirligig of time; today it is treated respectfully as one of Shaw's last successes—a comedy set in 10 Downing Street & uncommonly prophetic in the range of subjects discussed, all aerated by Shaw's wit. The play is fortunate now in its production by Patrick Garland & Jack Emery, with Keith Michell & Arthur English to deal thoroughly with the Prime Minister—finding, like others, that government is difficult—and a veteran East End politician who has grown disillusioned with democracy. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until June 26.

The Prince of Homburg

Anyone, if we can conceive of it, who seeks

to take Heinrich von Kleist's play—produced posthumously in 1821—as an early Ruritanian drama will be puzzled, for this complex plot has nothing to do with the far later world of Hope & glory. The interest here is psychological; once we can understand the behaviour of Elector & Prince, all's well. I met the piece first a few years ago in a very fine close translation by Jonathan Griffin at the Royal Exchange, Manchester. John James's text now is entirely speakable & theatrical. The Cottesloe company, in John Burgess's production, treats it with proper vigour & intensity. During the war in 1675 between Sweden & Brandenburg the Prince of Homburg, moving a minute or two earlier than he has been ordered, leads a cavalry charge to victory at the battle of Fehrbellin. We have to believe that, because of the Prince's failure to observe the order, the Elector of Brandenburg, insistent upon military discipline, orders his court-martial, & a death sentence follows. The narrative is tightly & urgently wrought. Patrick Drury as the Prince & Robert Urquhart as the Elector sustain the spirit of a drama that is a very long way indeed from Zenda & Hentzau. Cottesloe National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Song & Dance

I must confess to tiring swiftly of the long cycle of songs, "Tell me on a Sunday", with which Andrew Lloyd Webber's "concert for the theatre" opens. That, let me insist, is no fault of Marti Webb's. Though she sings expressively & precisely, the chain of numbers (lyrics by Don Black) for a girl from Muswell Hill who appears, I gather, to be having a fairly glum time in the United States, does become progressively monotonous. This is the last thing one would say of the second half of the night, in which Wayne Sleep & eight others dance so enjoyably & vigorously to Lloyd Webber's set of variations on Paganini's A Minor Caprice No 24, with choreography by Anthony van Laast. I wished at the première we could have been with them throughout the evening. Palace, Shaftesbury Ave, W1 (437 6834, CC).

Summit Conference

It was never a good idea to write a play about a conversation between Eva Braun, Hitler's mistress, & Clara Petacci, mistress of Mussolini, while the unseen Führer and Duce meet in a Berlin conference next door. Period: summer, 1941.

Still, Robert David Macdonald has tackled the problem. His first half is unrelentingly tedious: Eva (Glenda Jackson) personifies Nazi Germany, while Clara (Georgina Hale), the eternal tart, speaks, not always audibly, for Fascist Italy. Much of the second act is devoted to Eva's sadistic baiting of an attendant soldier (Gary Oldman) found to be Jewish. This is just creepily cruel. Luckily a bomb intervenes, after which the young man delivers a soliloquy on the Jewish problem, & suddenly—or so I presumed—the play begins again, now the most elementary tea-party chatter. Maybe Mr Macdonald is anxious that a new generation shall not forget the war years. But it is botched playmaking. The director, Philip Prowse, from the Glasgow Citizens', who is his own designer, could have arranged for spectators on the far right of the stalls to see the whole of his properly overwhelming set. Lyric, Shaftesbury Ave, W1 (437 3686, CC).

The Understanding

Angela Huth's play about an elderly man, played by Ralph Richardson, & his relationships with his wife, his sisters-in-law & a

young girl who comes to live with them, is dangerously slow, though acted with assurance by all (with Joan Greenwood in the part Celia Johnson would have played). Strand, Aldwych, WC2 (836 2660, CC).

FIRST NIGHTS

June 1. A Star is Torn

A history of popular song from Marie Lloyd to Janis Joplin, written & performed by Australian singer Robyn Archer. Theatre Royal, Gerry Raffles Sq, E15 (534 0310).

June 1. Talley's Folly

Romantic story set in Missouri in 1944, about an accountant's wooing of a young girl. With Hayley Mills as the agreeably named Sally Talley & Jonathan Pryce as her suitor. Lyric, King St, W6 (741 2311, CC). Until July 3.

June 3. Aunt Mary

World première of a new comedy by Pam Gems about ambition, sex & marriage. Directed by Robert Walker with a cast including Robert Stephens. Warehouse, Donmar Theatre, Earlham St, WC2 (836 3028, CC 379 6565). Until July 31.

June 7. The Taming of the Shrew

The Open Air Theatre's golden jubilee season opens with Kate O'Mara as Katherina & Christopher Neame as Petruchio in Richard Digby Day's new production. Open Air Theatre, Regent's Pk, NW1 (486 2431, CC).

June 8. A Personal Affair

New play by Ian Curteis based on a political scandal of the 1930s. Directed by James Roose-Evans, with Gerald Harper & Virginia McKenna. Globe, Shaftesbury Ave, W1 (437 1592, CC).

June 9. Henry IV, Parts I & II

The first production in the RSC's new Barbican theatre, directed by Trevor Nunn. With Joss Ackland, Timothy Dalton, Gerard Murphy & Patrick Stewart. Barbican, Silk St, EC2 (628 8795, CC 638 8891).

June 10. Captain Brassbound's Conversion

Shaw's play is the third in the Haymarket's repertory season. Penelope Keith plays the managing Lady Cicely Waynflete, with Michael Denison as Sir Howard Hallam & John Turner as Captain Brassbound. Haymarket, Haymarket, SW1 (930 9832, CC).

June 10. Our Friends in the North

Peter Flannery's play is about corruption in British public life & is the first production in the RSC's new studio theatre. The Pit, Barbican, Silk St, EC2 (628 8795, CC 638 8891).

June 14. Peer Gynt

New translation by David Rudkin of Ibsen's play, with Derek Jacobi in the title role. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271, CC 0789 297129).

June 15. Wild, Wild Women

Musical by Michael Richmond & Nola York from Richmond's Orange Tree Theatre, about what happens in a mythical wild west town when the women strike until their men stop fighting. The opening production in a newly refurbished "theatre-restaurant" where ticket prices include dinner & dancing. Astoria, Charing Cross Rd, W1 (437 6565, CC 930 0731).

June 16. A Midsummer Night's Dream

Ron Daniels's Stratford production is marred by a silly attempt to treat the fairies as rod-puppets. Barbican.

June 17. A Doll's House

Ibsen's play, from Stratford's The Other Place, in a translation by Michael Meyer. Cheryl Campbell plays Nora, with Bernard Lloyd as Krogstad & Stephen Moore as

ALSO PLAYING

All My Sons

A splendidly well made play that deserves its revival & has a cast to match Arthur Miller's text, in particular Colin Blakely & Rosemary Harris as the guilty businessman & the wife who cherishes a fantasy of her own. Wyndham's, Charing Cross Rd, (836 3028, cc 379 6565). Until July 31.

Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with Frank Finlay & Richard O'Callaghan. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Remarkably responsive acting by Rupert Everett & Kenneth Branagh. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyl St, W1 (437 7373, cc 437 2055). (Closed from May 31 to June 26.)

The Beasty Beatitudes of Balthazar B

J. P. Donleavy's narrative of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Joyfully acted by Simon Callow & Patrick Ryecart. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

Berenice

Christopher Fettes's version of Racine's tragedy with Sheila Gish as the Queen of Palestine. Lyric Studio, King St, W6 (741 2311, cc). Until July 3.

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. May Fair, Stratton St, W1 (629 3036, cc).

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cards on the Table

There are more red herrings than usual in Leslie Darbon's adaptation of Agatha Christie's book but the play is acted ably all round. Vaudeville, Strand, WC2 (836 9988, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment. Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton has followed Trevor Eve, playing her teacher. British sign translation June 3, 19 matinées. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

A Coat of Varnish

Peter Barkworth plays a Chief Superintendent intent on solving his last case. Although this curious puzzle does not match previous Millar-Snow plays, it is worth seeing for the major performances & the craft of Anthony Quayle's production. Haymarket, Haymarket, SW1 (930 9832, cc). From June 24.

Duet for One

Tom Kempinski's study of a woman violinist disabled by multiple sclerosis, & her patient psychiatrist, with Susan Tracy & Michael Craig. Churchill, Bromley, Kent (460 6677, cc A, Bc). Until June 12.

Educating Rita

In Willy Russell's comedy for two people, which continues a remarkably long run, Mark Kingston as the tutor—returning to the part he created—and Julia Deakin, a newcomer, as his pupil, have settled down enjoyably. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

Evita

No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Fear & Loathing in Las Vegas

A tale of a drug-crazed trip to Las Vegas, adapted from the book by *Rolling Stone* journalist Hunter S. Thompson. Fortune, Russell St, WC2 (836 2238, cc).

Funny Turns

Singer & writer Victoria Wood brings her comedy show from Islington's King's Head, with magic by the Great Soprendo. Duchess, Catherine St, WC2 (836 8243, cc).

Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).



Julia MacKenzie: *Guys & Dolls* (Olivier).

Hedda Gabler

Revival of Ibsen's play, with Susannah York in the title role. With Tom Bell & Tom Baker. Cambridge, Earlham St, WC2 (836 1488, cc).

House Guest

Francis Durbridge's splendidly intricate puzzle will keep most people guessing. Now with Simon Ward, Barbara Murray & Clifford Rose. Ashcroft, Croydon, Surrey (688 9291, cc A, Bc 681 0578), June 7-12; Richmond Theatre, Richmond, Surrey (940 0088), June 28-July 3.

The Jeweller's Shop

Timed to coincide with the Pope's visit to Britain, this play was written by Pope John Paul II when he was Bishop of Cracow & concerns three couples & their relationships. With Hannah Gordon, Gwen Watford, John Carson & Paul Daneman. Westminster, Palace St, SW1 (834 0283, cc AmEx).

The Little Foxes

Elizabeth Taylor's performance in Lillian Hellman's mediocre play about the Deep South is vigorous, but perfectly ordinary. Victoria Palace, Victoria St, SW1 (834 1317, cc). Until July 3.

Macbeth

Bob Peck is fatally miscast in this production where verse is tossed away, several characters appear in braces & the set resembles a factory workshop. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 292271, cc 0789 297129).

The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Noises Off

Everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*, a wild, helter-skelter touring business, exactly the kind of thing that can breed

catastrophe. Savoy, Strand, WC2 (836 8888, cc 930 0731).

Not Quite Jerusalem

Paul Kember's play set in a kibbutz, is directed by Sam Walters. Royal Court, Sloane Sq, SW1 (730 1745, cc).

On The Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing at this spirited production by Peter Wood. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

One Mo' Time

Jazz musical from New Orleans now with a British company. Phoenix, Charing Cross Rd, WC2 (836 2294, cc).

The Oresteia

Sir Peter Hall's superb production of the Aeschylean trilogy returns from Greece, where it opens this year's Athens Festival on June 18 & 19, for two final performances. Olivier, June 23, 24.

The Pirates of Penzance

Joseph Papp's Broadway musical version of Gilbert & Sullivan's comic opera has Tim Curry as the Pirate King, Pamela Stephenson as Mabel, Annie Ross as Ruth & George Cole as the Major-General. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

Queen Christina

Chrissie Catterill plays the title role in Pam Gems's play about the 17th-century Swedish queen who was educated as a prince from the age of six. Tricycle, 269 Kilburn High Rd, NW6 (328 8626). Until June 19.

Season's Greetings

Alan Ayckbourn's Christmas comedy is an intricate & engaging play for all seasons. It gives a rare opportunity to Bernard Hepton as a gently uncertain doctor & puppet-show impresario. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

The Second Mrs Tanqueray

Michael Rudman's revival of Pinero's play is finely & emotionally contrived. Felicity Kendal responds to the part of Paula, keeping every effect in the celebrated scenes & speeches. Lyttelton.

The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc).

Steaming

Good-tempered piece by Nell Dunn, now with a new cast, about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

Summer

The narrative is slow & sometimes tedious in Edward Bond's "European play". It is splendidly acted, however, by Yvonne Bryceland, Anna Massey & David Ryall. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until June 19.

Uncle Vanya

Pam Gems's version of Chekhov's play, with Michael Bryant, Basil Henson, Dinsdale Landen & Cherie Lunghi. Directed by Michael Bogdanov. Lyttelton.

Underneath the Arches

The exploits of the Crazy Gang, as re-born at last year's Chichester Festival, may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan, & a company that affectionately carbon-copies the old Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Valmouth

John Dexter directs Sandy Wilson's musical comedy, with Bertice Reading, Fenella Fielding & Doris Hare. Robert Helpmann plays Cardinal Perelli, who dances the tango. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until July 31.

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer. Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).

BRIEFING

CINEMA

GEORGE PERRY



Director Anderson: at work on the set of *Britannia Hospital*.

HAS LINDSAY ANDERSON scuppered his chances of ever getting a knighthood? His Cannes-premiered *Britannia Hospital* (reviewed below) contains the most blistering attack on royal pomp seen in a British film, with the courtiers, played by a dwarf and a man in drag, sent to smooth the way for the visit of "HRH". The gifted, unpredictable Anderson, a prickly anti-Establishment maverick, is one of a handful of people in British films worth honouring. So far, the nearest he has got is lunch at Buckingham Palace. "We didn't get it far wrong!" he is reported to have said.

□ David Puttnam has had his accolade in the form of an Oscar, against the odds, for *Chariots of Fire*. Currently he is engaged in producing *Local Hero* in Scotland, with Burt Lancaster starring and Bill Forsyth directing. But Hugh Hudson, the director of *Chariots*, is on his own with his Tarzan film, *Greystoke*, which has a budget bigger than Puttnam cares for.

□ Last month saw the Bristol opening of the first phase of Watershed, Britain's first media and communications centre. On June 7 *Shoot the Moon*, Alan Parker's new film, receives its Bristol première there, four days after London. It launches the London Life Cinema (named after the insurance company that is among the sponsors), which was opened on May 21 by Sir Richard Attenborough. The guiding lights behind Watershed are Steve Pinhay, its director, and Tony Byrne, the project director. It is located in the heart of Bristol in a converted Victorian warehouse, and contains two cinemas, film and video workshops and extensive exhibition space. It is also the home of the new independent station, Radio West.

□ The Barbican Cinema 1 offers a special effects season this month, screening more than 30 films—from Melies's *Trip to the Moon* to Ridley Scott's *Alien*. Associated events include an all-day marathon, on June 12, of the five worst special effects in sci-fi movies and, on June 20, a chance to see clips of Ridley Scott's *Blade Runner*, due in London in the autumn.

□ The modestly budgeted British film is by no means dead. Shooting finished recently on *Giro City*, which stridently assails local government corruption, the Irish problem and the reporting of current affairs on television. Director Karl Francis has secured the enthusiastic services of Glenda Jackson for this, his first feature.

□ Another fierce attack on a British institution is *Scrubbers*, due for release later this year. Its unfortunate title belies the seriousness of Mai Zetterling's portrayal of life inside a girls' borstal, which Don Boyd is producing. The old Holloway Sanatorium at Virginia Water, was turned into a grim prison with minimum alterations.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Britannia Hospital (AA)

Lindsay Anderson completes his trilogy of satirical portraits of Britain. The allegory is that of a run-down hospital, beset by industrial militancy within & violent demonstrators at the gates, their anger directed at pampered private patients. Leonard Rossiter as the administrator is also busy org-

anizing a visit from the Palace, which is accompanied by much jockeying for position in the presentation line. Mick Travis (Malcolm McDowell) is now an investigative reporter who infiltrates the Frankensteinian research laboratory of Professor Millar (Graham Crowden) and ends up as part of the ultimate transplant operation. The effectiveness of Anderson's Swiftian polemic is dissipated by ruthlessly heavy-handed humour. A lighter touch would not have left the audience benumbed, & the film is less satisfactory than its predecessor, *O Lucky Man!*, which in turn did not improve on *If...*, the first & best of the series.

Christ Stopped at Eboli (A)

Francesco Rosi has shaped a moving, passionate account of the experiences of a socialist who opposed Mussolini in the 30s & was exiled to the barren, remote & neglected region of Lucania in southern Italy. The source is the 1944 book by Carlo Levi, portrayed hauntingly by Gian Maria Volonte. The film generates a powerful sense of pain, from poverty, superstition, famine, disease & death & is close to a masterpiece.

Laura (X)

David Hamilton's second film is about a sculptor (James Mitchell) who meets an old love & model (Maud Adams), now with husband & teenage daughter, uncannily a replica of her mother all those years ago. Opens June 3.

Making Love (X)

A 30-year-old doctor (Michael Ontkean), happily married for eight years, leaves his wife (Kate Jackson) for another man (Harry Hamlin). Undoubtedly an interesting film could be made about what a woman goes through if her husband decides to come out of the closet, but alas, this is not it. The screenplay by Barry Sandler (who cites his personal experience) sanitizes the predicament into a standard Hollywood triangle, with everything working out happily as the couple find new partners. Amazingly, Wendy Hiller plays a small part as an elderly British actress living in LA. Namesake Arthur Hiller directs. Opens June 10.

My Dinner with André (A)

Louis Malle's new film is his most original—an account of a dinner conversation between two friends who are meeting after



André Gregory: dining out in Louis Malle's *My Dinner with André*.

several years. Wallace Shawn is a playwright forced into acting to support his art. André Gregory is an *avant-garde* theatre director who has dropped out to go on a series of astonishing, preposterous adventures among transcendentalists to find his inner self. Their discussion is fascinating & compulsive, with only the occasional entrance of an aged, eye-twitching waiter punctuating the two-handed talk.

Shoot the Moon (AA)

Alan Parker has made a brilliant film about a foundering marriage in Marin County, with Albert Finney as a gifted but emotionally unstable writer ditching Diane Keaton for a younger but shallower woman (Karen Allen). Passion exudes from Bo Goldman's script, Finney & Keaton's performances & Parker's confident direction. Opens June 3.

Tomorrow's Warrior (AA)

Michael Papas produced & directed this film about the Turkish invasion of Cyprus in 1974 & its effect on the people, seen through the eyes of a young boy. Opens June 10.

ALSO SHOWING

Absence of Malice (A)

Press ethics are discussed in Sydney Pollack's film, which has Paul Newman named as the object of a federal investigation into a union leader's disappearance. Sally Field is the reporter who does not realize that what is accurate need not be true.

Beyond Reasonable Doubt (A)

John Laing directs this film, about a farmer imprisoned for a double murder he did not commit, in documentary style flawed by a hastened, garbled last reel. David Hemmings plays an over-zealous police inspector whose evidence renders a fair trial impossible.

The Boat (AA)

Courageous, uncompromising German film, showing life aboard a wartime U-boat in the North Atlantic. Wolfgang Peterson has directed what is probably the first objective look at the Second World War from Germany.

The Border (X)

Tony Richardson's foray into Peckinpah territory disappoints, although Jack Nicholson delivers a well-controlled performance as an El Paso immigration cop driven into the prevailing corruption by a spendthrift wife.

Buddy, Buddy (AA)

Billy Wilder's direction of Walter Matthau & Jack Lemmon would once have been unmissable, but those days are gone. Matthau is a hotel hitman. Lemmon a wimp in the next room bent on suicide. The pace is pedestrian & the plot antique.

Butterfly (X)

Pia Zadora as a pubescent sex-bomb in a James M. Cain story about greed, lust & incest in the Nevada hills in the 1930s. Orson Welles overwhelms his scenes as a small-town judge.

The Challenge (X)

Filmed on location in Kyoto, John Frankenheimer attempts, unsuccessfully, a modern Samurai story, with Scott Glenn as an American attempting to match the Japanese traditional code of honour.

Circle of Deceit (X)

Volker Schlöndorff shot his film on dangerous locations in Beirut giving it a chillingly authentic atmosphere. Bruno Ganz plays a German journalist covering the Christian-Muslim conflict, & Hanna Schygulla plays the German widow of a Lebanese, a survivor in every sense.

Clean Slate (AA)

French film set in Senegal in 1938, based on a novel by Jim Thompson *Pop. 1280*. Directed by Bertrand Tavernier, with Philippe Noiret, Isabelle Huppert & Jean-Pierre Marielle.

Continental Divide (A)

John Belushi as a tough city columnist falls in love with Blair Brown, a reclusive ornithologist in the Rockies. Lawrence Kasdan scripted this attempt at a Tracy-Hepburn comedy, with Michael Apted directing.

Evil Under the Sun (A)

Agatha Christie plots usually have an assortment

TRAVEL AND CRUISING

BY UNION LLOYD



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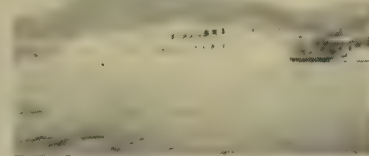
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Brach wrote the screenplay, with primitive words invented by Anthony Burgess.

Reds (AA)

Warren Beatty's long (199 minutes) biography of Jack Reed, the American witness of the Russian revolution, is a touching love story dressed as an epic, but Diane Keaton is less convincing as Louise Bryant, barely suggesting why Eugene O'Neill (Jack Nicholson) should compete for her. Beatty's homage to David Lean is apparent in the setpieces of an impressive film.

Road Games (AA)

Australian film with Stacy Keach as a poetry-spouting truck driver who, in the course of heaving a meat cargo from Melbourne to Perth across the desolate Nullabor, tussles with an itinerant killer who specializes in girl hitch hikers. Jamie Lee Curtis is a feisty potential victim.

Roar (A)

Ferocious creatures of the wild romp like domestic cats among the humans in this amazing film, shot mostly on Noel Marshall and Tippi Hedren's Californian ranch, standing in for Africa. Makes *Born Free* look like so what.

La Ronde (A)

Max Ophüls's charming, witty sex comedy, denounced in pulpits & papers & given an X certificate in the 50s, now rates a mere A. Times change.

Sharky's Machine (X)

Burt Reynolds stars & directs in this foray into Clint Eastwood's milieu as a tough cop in Atlanta exposing a vice king (Vittorio Gassman). He becomes obsessed with an expensive, English-accented hooker (Rachel Ward) & loses two fingers through torture.

An Unsuitable Job for a Woman (AA)

Pippa Guard plays a woman detective in a thriller from the P. D. James novel; Chris Petit, whose first feature film was *Radio On*, directs.

Venom (AA)

Nicol Williamson as a top Scotland Yard anti-terrorist specialist copes with a Belgravia siege in which a child's kidnappers find that there is a deadly black mamba loose in the house. Piers Haggard directed.

Victor/Victoria (AA)

Julie Andrews as a female impersonator? Blake Edwards tries, but fails to pull off, an outrageous farce set in 1930s Paris, with Robert Preston as an aging queen who turns entrepreneur, with Julie as his unlikely cabaret star.

Whose Life is it, Anyway? (AA)

Brian Clark's play about a quadriplegic who would rather die than face a lifetime as a hospital exhibit, with John Cassavetes as the doctor pitting his will against him. Richard Dreyfuss seems far too alive to want to abandon living. John Badham directed.

Throughout June: Sun, season of Shakespeare films; Mon, Henry Fonda season; Tues, Bunuel season; Wed, Jack Nicholson season; Thurs-Sat, special effects season. Barbican, Silk St, EC2 (638 4141).

June 7, 9, 7.45pm. **The French Lieutenant's Woman** (AA). £2.50; June 11, 13, 6.15pm. **Gone with the Wind** (A). £3; June 29, 7pm. **Don Giovanni** (A). £2.50. Queen Elizabeth Hall, South Bank, SE1 (928 3191).

June 8-29, 6.10pm. **Made in London, an exploration of British cinema**: June 8, *Sapphire*; June 10, *The Girl from Maxim's*; June 15, *Death at Broadcasting House*; June 17, *I'm All Right, Jack*; June 24, *The Good Companions*; June 29, *Knight without Armour*. Museum of London, London Wall, EC2 (600 3699). £1.

June 13-19. **Greenwich Festival**: films which have not had a general release. June 13, 5pm. **Atlantic City** (AA); 8pm. **Cutter's Way** (X); June 15, 8pm. **Out of the Blue** (X); June 16, 8pm. **The Tragedy of a Ridiculous Man** (AA); June 17, 8pm. **Raging Bull** (X); June 18, 8pm. **Montenegro** (X); June 19, 5pm. **Honeyuckle Rose** (A); 8pm. **Melvin & Howard** (AA). Well Hall Coronet, Well Hall Roundabout, SE9 (850 3351). £2.10.

Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

of characters in an isolated spot, all of whom have a motive for the murder of one of their number, with Poirot unravelling the tangle. Set on a Mediterranean island, this has a great cast (Ustinov, Rigg, Maggie Smith, etc) & superb 30s costumes by Anthony Powell. Guy Hamilton shot it close to his Majorcan home.

An Eye for an Eye (X)

Undercover cops in San Francisco smash a drugs ring with the aid of martial arts. Chuck Norris fights a heavy in every sense—in this case a 290lb Black Belt. Christopher Lee is a slim villain.

The German Sisters (AA)

Barbara Sukowa & Jutta Lampe play incompatible sisters, one of whom after years of rivalry becomes a terrorist & kills herself, while the other takes all the responsibility. Written & directed by Margarethe von Trotta.

The Gods Must be Crazy (A)

Slapstick comedy about a bushman from the Kalahari & a Coca-Cola bottle, worshipped by his tribe. A South African/West Indian co-production directed by Jamie Uys.

The Grass is Singing (A)

Inspired acting by Karen Black as Doris Lessing's lonely town woman driven insane after her marriage to a failing up-country farmer, played by John Thaw. Directed by Michael Raeburn.

I, the Jury (X)

Mickey Spillane's first novel is updated, with Armand Assante playing Mike Hammer, the private eye, setting out to avenge the murder of his best friend.

The Inquisitor (AA)

French film, directed by Claude Miller, with Lino Ventura as a police inspector trying to solve a murder & Michel Serrault as a lawyer who is a prime suspect.

Lola (AA)

Rainer Werner Fassbinder's latest is a semi-remake of *The Blue Angel* now set in the Germany of Dr Adenauer. Barbara Sukowa plays the social-climbing, cabaret-singing prostitute.

Missing (AA)

Mickey Spacek gives an exceptional performance as a frightened yet defiant wife whose husband has disappeared in the aftermath of a military coup; Jack Lemmon as her father-in-law is handicapped by an over-familiar screen persona. Costa-Gavras is the director.

On Golden Pond (A)

Hang out the Kleenex for the Oscar-winning pairing of Henry Fonda & Katherine Hepburn, with the bonus of Jane Fonda as their daughter, in Mark Rydell's adaptation of Ernest Thompson's sentimental play about a grouch & his devoted wife's last summer at their lakeside hideaway.

Parasite (X)

Horror film in 3D, set in a futuristic America. Robert Glaudini plays a scientist trying to recapture a parasitic germ which has broken out of the body it inhabited & threatens to invade more & more people.

Passione d'Amore (AA)

Ettore Scola's 1860s romantic yarn laced with sardonic humour, in which a cavalry officer (Bernard Giraudeau) is the subject of an infatuation by his commanding officer's cousin (Valerie d'Obici).

Pennies from Heaven (AA)

A brilliantly original film from Dennis Potter's television serial about a philandering travelling salesman (Steve Martin) who destroys the career of a spinsterish schoolteacher (Bernadette Peters) & is hanged for a murder he did not commit. Ken Adam's sets evoke 1930s Depression America & the musical fantasies, the spirit of Busby Berkeley & Hermes Pan.

Polyester (X)

Spoof thriller about a grotesque suburban housewife (played by overweight actor Divine), cursed with a hyper-acute sense of smell. Made in Odorama—a system of audience participation where smells emanate from a numbered card as it is scratched at given moments indicated during the film.

The Proud Ones (A)

Claude Chabrol's latest film, about life in a Breton village, is based on a best-selling French book *Le cheval d'orgueil* by Pierre-Jakez Hélias.

Quest for Fire (AA)

Life on Earth 80,000 years ago, as prehistoric *homo sapiens* learns that fire is the first step towards civilization. Jean-Jacques Annaud directed, Gérard



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BRIEFING

TELEVISION JOHN HOWKINS

TELEVISION IS A CHANCEY BUSINESS and this month it's chancier than usual. The Pope's proposed visit and sport, particularly Wimbledon and the Football World Cup, dominate the schedules. So do the activities of Argentina, which happens to be a strongly Catholic country and is the current holder of the World Cup. We can expect some last-minute changes. The result is that many plays, documentaries and series that would have started in June are being postponed until later and the schedules padded out with repeats. For those who want to make a date to watch or to escape, the World Cup starts on June 13 (with Argentina v Belgium) and ends on July 11 (with all sorts of interesting possibilities).

□ The filming of wildlife and plants is one of the great successes of television. The fascination and beauty, once the exclusive preserve of the professional scientist (and often only after hours of waiting and watching), can now be brought directly into the home. Powerful magnification and high-speed film have made the rarest events in natural history almost a common or garden experience.

The BBC's Natural History Unit at Bristol, which celebrates its 25th anniversary this month, is better than most at avoiding the pitfalls and clichés. Its *Look* series, *Animal Magic*, *World About Us*, *Private Lives*, *Life on Earth*, and *Wildlife on One* have offered models of the genre week after week for many years. The best have been brought together for *Wildlife Jubilee* (June 2) which the producer, Peter Bale, casually describes as a "spectacular", a "celebration" and "wonderful entertainment". He's probably right. After checking over 3,000 hours of material (many of the early programmes were live and never recorded) he tells me that his first feeling was utter exhaustion. His second was a kind of amazement that the early film-makers could match today's in skills and effectiveness. He has included Heinz Sielmann's magical 1950s film of the woodpecker so you can judge for yourself. However, I have one criticism: with more than 3,000 hours of material at its disposal, the Bristol Unit should have been given more than just one 75-minute programme. Of all things, wildlife can be watched again and again.

□ Radio also celebrates Bristol's wildlife jubilee. Gerald Durrell reads his book *Golden Bats and Pink Pigeons* on Radio 4's afternoon *Story Time* on June 3, 4 and 7 to 10.

□ Ballet lovers are due for a treat from the BBC this month with six programmes on consecutive nights celebrating Stravinsky's centenary, each offering a different work. Highlights include Fokine's *Petrushka*, danced by Nureyev with the Joffrey Ballet on June 18; Nijinska's *Les Noces* on June 20, danced by the Royal Ballet; and Jiri Kylian's *Symphony of Psalms* performed by the Nederlands Dans Theater.

should be enthralling & revealing.

June 8. **24 Hours at Le Mans** (BBC1)

An account of last year's race (the 1982 event, which is the 50th, starts on June 19) that looks at the valiant attempts of two British competitors.



Guy Edwards (above) & Alain de Cadenet. It shows the preparations, the race itself & some archive film. There's also some amateur footage of Niki Lauda's spectacular crash at the 1976 German Grand Prix (shown because Guy Edwards was the brave man who rescued Lauda from his blazing car).

June 9. **The Englishwoman & the Horse** (BBC2)

English eccentricity in the stables sounds a promising theme. But Eddie Mirzoeff's film, first shown last year, managed to be patronizing & dull. Even the dotty people collecting models (because they couldn't afford the real thing) appeared uninteresting.

June 9. **Frost in May** (BBC2)

Last in the series of dramatizations of Antonia White's four novels. This week's novel is *Beyond the Glass* with Nanda, now grown up, played by Janet Maw & John Carson as her father who saves her from a mental hospital.

June 9. **Harry Carpenter never said it was like this** (ITV).

A bitter, hostile play about the commercialism & dishonesty of professional boxing. The attack comes from the inside; the author & leading actor is Peter Cheevers who has been Junior & Senior British Amateur Boxing Champion. Here, he plays a boxer who gets injured & quickly discovers how all boxers are dependent on the money men.

June 9. **The Great Cover Up** (BBC2).

Repeat of programme in which John Percival, himself balding, looks at the complicated devices men use to pretend to be hairy. For some people going bald when young can be an awful trauma.

June 10. **The Prince of Wales's Award for Industrial Innovation & Production** (BBC1)

Tomorrow's World film of the 10 finalists in this year's competition whittled down from the thousands who applied. The Prince presents his Award to last year's winner.

June 16. **Man Alive Debate** (BBC2)

The *Man Alive* documentary unit has closed down, to be replaced with this series of two-handed debates in front of an audience. Each week two people will argue their views on a topical subject, often in a special "hot spot"; e.g. a debate on disarmament at Sandhurst. Sounds lively, but how helpful?

June 17. **Stravinsky & the Dance** (BBC2)

A week of programmes about Stravinsky's ballets begins with a double bill: a film of the composer himself conducting *The Firebird* in 1960, followed by Béjart's Ballet of the 20th Century dancing *Firebird*. Other programmes include *Petrushka*, *Rite of Spring*, *Les Noces* & *Symphony of Psalms* (see introduction).

June 17. **Fame** (BBC1)

Not Alan Parker's delightful movie (which the BBC has no plans to show) but a TV spin-off. It's duller but cheaper. The series is set in New York's Academy of Performing Arts where teenagers prepare for careers in theatre & dance & dream of fame.

June 20. **The Tree of Liberty** (ITV)

Barrister Geoffrey Robertson looks at the state of British law as it affects our civil liberties in a six-part series. He's a keen watchdog, & his investigations should prove interesting.

We regret the error in the description of the series *Frost in May* in our May issue.

THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

June 2. **Wildlife Jubilee** (BBC2)

Bristol's Natural History Unit celebrates its jubilee (see above).

June 5. **Ireland: A Television History** (BBC2)

The start of a deserved repeat for this excellent 13-part series by Jeremy Isaacs.

June 6. **A Pianist at Work** (ITV)

Murray Perahia talks about his childhood in New York, his life in London & his victory in the Leeds International Piano Competition at the age of 24. He also plays Mozart's K503 piano concerto.

June 6. **Newman—"a downright account"** (ITV)

The life & thoughts of Cardinal John Henry Newman who is most often remembered by the schools which bear his name but who was one of Britain's leading churchmen of the 19th century, first as an Anglican & then, after 1845, as a Roman Catholic. A timely report because there has been talk recently of his beatification. Presented by John Dicks.

June 7. **Museum of the Year** (BBC2)

First of four weekly programmes; the first three show the six finalists in this year's competition, sponsored by *The Illustrated London News* in conjunction with National Heritage. The final one (June 28) shows the winner—not chosen for size & grandness, but rather imagination, workmanlike displays & education. See article on p24.



John Dicks: Cardinal Newman on June 6.

June 8. **The Police & the Public** (ITV)

Senior policemen, politicians, lawyers, former civil servants, former judges & others are cross-examined in another Granada hypothetical: "Given these circumstances, in this hypothetical situation, what would you do? And then what would you do?" The programmes run on three successive nights &, on the record of previous series on the ethics of journalists & doctors, the discussion

BRIEFING

SPORT

FRANK KEATING



BRITAIN's leisurely and traditional high summer sporting calendar will be disrupted by the jingoistic whoops of glee or sighs of despair from the television commentators as they minutely describe anything British that moves during the World Cup soccer finals in Spain. England, Scotland and Northern Ireland are due, Falklands willing, to take part. The tournament starts on June 13, and Scotland, who have figured in the last two World Cups while England have failed to qualify, might be the most likely to reach the second phase of the competition which begins on June 28. Nevertheless if journalistic hot air could blow footballs into the net, all three British sides would reach the final—in Madrid on July 11.

□ Meanwhile the rest of the British summer will do the best it can. For certain, at Royal Ascot (June 15-18) hats will be dafter than ever and gossip columns more trivial, and at the Wimbledon fortnight, which starts on June 21, a punnet of strawberries will be more expensive even than last year—and, doubtless, John McEnroe's language will be as colourful.

□ The Indian cricket tourists, having soundly beaten England on the sub-continent during the winter, will see if they can repeat the medicine on the greener, more lively pitches of England. The first Test Match is at Lord's in London's St John's Wood (June 10-15), the second at Old Trafford in Manchester (June 24-28) and domestically it will be interesting to see the formation of the England team after a number of players were suspended from Test Matches for taking part in the "pirate" tour to South Africa in March. England also have a new chairman of selectors in Peter May, whose definite views could pluck a few surprising names out of the hat.

HIGHLIGHTS

ARCHERY

June 12, 13. **UK Masters' Tournament**, Old Foresters' Football Ground, Theydon Bois, Essex.
June 30-July 2. **Grand National meeting**, Worcester College, Oxford.

ATHLETICS

June 9. **England v USA v Sweden v Australia** (men), Crystal Palace, SE19.
June 12. **AAA Marathon**, Gateshead, Nr Newcastle-on-Tyne.

The Tyneside town of Gateshead is fast becoming the headquarters of British athletics thanks to a fine new stadium & the panache & organizing flair of the former international long-distance runner, Brendan Foster. As athletes step up their preparations for the autumn's two major championships—the European Games in Athens & the Commonwealth competition in Brisbane—Gateshead hosts an international match as well as the AAA marathon championships.

June 12. **WAAA Marathon**, Windsor Great Park, Windsor, Berks.
June 13. **England v Australia v Yugoslavia v**

Czechoslovakia (men), Gateshead.

June 18, 19. **GB & NI v E Germany v Belgium**, Crystal Palace.

CANOEING

June 18-20. **International Canoe Regatta**, Holme Pierrepont, Nottingham.

CRICKET

England v India: June 10-12, 14, 15. First Cornhill Test Match, Lord's; June 24-28, Second Cornhill Test Match, Old Trafford.

Benson & Hedges Cup: June 16, quarter-finals; June 30, semi-finals.

June 23. **Middlesex v Pakistan**, Lord's.

June 26. **Oxford v Cambridge**, Lord's. (JP=John Player League, SC=Schweppes Championship)

Lord's: **Middx v Lancs** (SC), June 19, 21, 22; **v Lancs** (JP), June 20; **v Surrey** (JP), June 27.

The Oval: **Surrey v Glos** (SC), June 12, 14, 15; **v Glos** (JP), June 13; **v Lancs** (SC), June 23-25; **v Middx** (SC), June 26, 28, 29.

CROQUET

June 12. **Pimms International**: Scotland v England,

Victoria Park, Southport, Merseyside.

June 14-19. **Men's & Women's Championship**, Cheltenham Croquet Club, Old Bath Rd, Cheltenham, Glos.

June 21-26. **Veterans' Tournament**, Compton Club, Eastbourne, E Sussex.

EQUESTRIANISM

June 8-13. **World Showjumping Championships**, Dublin, Eire.

If anywhere in the British Isles reverberates more to the coconut clatter of horses' hooves than the shires of England it is the south of Ireland. It is therefore appropriate that they host the 1982 World Championships. The loudest cheers will be for the local horseman, Eddie Macken.

June 10-12. **South of England Show**, Ardingly, Nr Haywards Heath, W Sussex.

June 15-17. **Three Counties' Show**, Malvern, Hereford & Worcester.

June 18-20. **International Driving Trials**, Holker Hall, Cark-in-Cartmel, Cumbria.

June 21-24. **Royal Highland Show**, Newbridge, Nr Edinburgh.

June 30-July 1. **Royal Norfolk Show**, New Costessy, Nr Norwich.

FENCING

June 19, 20. **Sabre Championship & Sabre Team Championship**, de Beaumont Centre, 83 Perham Rd, W14.

FOOTBALL

World Cup: June 13-25, First phase; June 28-July 5, Second phase; July 11, Final, Madrid, Spain.

GOLF

June 8-12. **Ladies' British Open Amateur Championship**, Walton Heath, Nr Reigate, Surrey.

June 10-13. **Dunlop Masters'**, St Pierre, Chepstow, Gwent.

June 17-20. **Greater Manchester Open**, Wilmslow, Nr Manchester.

June 24-27. **Coral Classic**, Royal Porthcawl, Mid-Glamorgan.

GREYHOUND RACING

June 26. **Greyhound Derby**, White City Stadium.

A night at the dogs? The White City's annual gala. Not to be missed by anyone who likes to bet in comfort—from the dining room set in the grandstand of the venerable old stadium. And after your dinner you may be in the mood to light your cigar with a fiver.

HORSE RACING

June 2. **The Derby**, Epsom.

June 5. **The Oaks**, Epsom.

June 15. **St James's Palace Stakes**, Ascot.

June 16. **Royal Hunt Cup**, Ascot.

June 17. **Gold Cup**, Ascot.

June 18. **Hardwicke Stakes & King's Stand Stakes**, Ascot.

June 26. **Northumberland Plate**, Newcastle.

MOTORCYCLING

June 5, 7, 9, 11. **International TT Races**, Douglas, Isle of Man.

MOTOR RACING

June 19-20. **Le Mans 24-hour Race**, Le Mans, France.

POLO

June 10-20. **Royal Windsor Cup**, Smith's Lawn, Windsor, Berks.

June 27. **Farebrother Trophy**, Windsor.

June 30-July 18. **Cowdray Park Gold Cup**, various venues in Midhurst area, W Sussex.

SQUASH

June 10. **Austin Reed finals**, Ashton Court SC, Bristol.

TENNIS

June 7-13. **Stella Artois Championships** (men), Queen's Club, Palliser Rd, W14.

Stella Artois is not a muscle-bound European sportsgirl but a brand of beer which sponsors this Wimbledon men's warm-up at west London's Queen's Club. At this intimate event, and also at Lambert & Butler's Bristol tournament the following week, there is a much better chance of rubbing shoulders with the mighty than at the midsummer Wimbledon bonfire in SW19 at the end of the month. The women brace themselves at Eastbourne from June 14-19.

June 14-19. **Lambert & Butler Championships** (men), Bristol Lawn Tennis & Squash Club, Redland Green, Bristol.

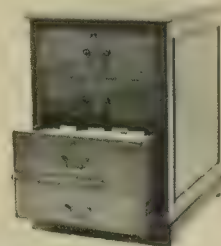
June 14-19. **BMW Championships** (women), Devonshire Park, Eastbourne, E Sussex.

June 21-July 4. **Lawn Tennis Championships**, All-England LTC, Wimbledon, SW19.

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The Nash Ensemble: taking part in the Wigmore Summer Nights programme.

TWO VISITING ORCHESTRAS can be heard in London this month. The Pittsburgh Symphony Orchestra perform under their music director André Previn at the Festival Hall and the Barbican on June 11 and 12. Their Barbican programme includes the British première of *Principals* by Previn. The New Irish Chamber Orchestra, conducted by Nicholas Kraemer, with the Irish pianist John O'Connor, will give four concerts at the Barbican. Their programmes include seven piano concertos by the Irish composer and pianist John Field, who is famed for his nocturnes. The bicentenary of his birth occurs this year. Concerts at the Barbican from June 7 to 12 also mark the 250th anniversary of Haydn's birth, and from June 14 to 19 Eduardo Mata conducts the LSO in music by Manuel de Falla.

□ The Wigmore Hall is launching a series of Sunday morning coffee concerts starting at 11.30 and lasting one hour. Tickets cost £2 and include a programme and an invitation to take coffee, aperitif or soft drinks in the foyer after the performance. Details of programmes below. As part of the Wigmore Summer Nights programme, which continues all the season, the Nash Ensemble play three concerts which include first performances of works by Robin Holloway, Simon Bainbridge and Harrison Birtwistle.

CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

ALBERT HALL

Kensington Gore, SW7 (589 8212).

June 7, 7.30pm. **Philharmonia Orchestra**, conductor Del Mar; John Lill, piano; Robert Cohen, cello; Richard Baker, compère. Royal gala in the presence of Princess Alexandra in aid of the Young National Trust Theatre. Mendelssohn, Hebrides Overture; Beethoven, Piano Concerto No 4; Elgar, Cello Concerto; Walton, Crown Imperial.

June 13, 7.30pm. **New Symphony Orchestra, Band of the Grenadier Guards**, conductor Tausky; Shoshana Rudiakov, piano. Tchaikovsky, Waltz from The Sleeping Beauty, Suites from Swan Lake & The Nutcracker, Piano Concerto No 1, Overture 1812 with cannon & mortar effects.

June 20, 3pm. **Mormon Tabernacle Choir**. Programme includes American folk songs & works by Grieg, Mendelssohn, Wagner.

June 20, 7.30pm. **London Pro Arte Orchestra & Choir, English Baroque Choir, London Oriana Choir**, conductor Lovett; Elizabeth Vaughan, soprano; Penelope Walker, contralto; Kenneth Collins, tenor; Sean Rea, bass. Verdi, Requiem.

BARBICAN CENTRE

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June 7, 1pm. **New Irish Chamber Orchestra**, conductor Kraemer; John O'Connor, piano. Field, Piano Concertos No 1 & No 2.

June 7, 6.30pm. **Monteverdi Choir & Orchestra**, conductor Gardiner; Eiddwen HARRY, soprano; Catherine Denley, mezzo-soprano; William

Kendall, tenor; Rodney McCann, bass; Stephen Isserlis, cello. Handel, Zadok the Priest; Haydn, Cello Concerto in C, Mass No 10.

June 8, 10, 1pm. **Allegri String Quartet**. Beethoven string quartet cycle: June 8, Quartet in E minor Op 59 No 2; June 10, Quartet in C Op 59 No 3.

June 8, 7.15pm. **New Irish Chamber Orchestra**, conductor Kraemer; John O'Connor, piano. Haydn, Symphony No 44 (Trauersymphonie); Field, Piano Concertos No 5 & No 4.

June 10, 7.15pm. **New Irish Chamber Orchestra**, conductor Kraemer; John O'Connor, piano. Haydn, Symphony No 22 (The Philosopher); Field, Piano Concertos No 6 & No 3.

June 11, 1pm. **New Irish Chamber Orchestra**, conductor Kraemer; John O'Connor, piano. Field, Piano Concerto No 7; Haydn, Symphony No 87.

June 11, 7.45pm. **Amadeus String Quartet**. Haydn, String Quartets in C (Emperor), in G Op 76 No 1; Mozart, String Quartet in B flat (The Hunt).

June 12, 8pm. **Pittsburgh Symphony Orchestra**, conductor Previn. Previn, Principals; Haydn, Symphony No 88; Rachmaninov, Symphony No 2.

June 14, 6.30pm; June 16, 7.15pm. **London Symphony Orchestra**, conductor Mata; Bernard Dickerson, tenor; John Tomlinson, bass. Falla, Home-najes, Master Peter's Puppet Show, The Three-Cornered Hat.

June 15, 6.30pm. **LSO Wind Ensemble**. Gounod, Petite Symphonie; R. Strauss, Serenade in E flat; Beethoven, Octet in E flat; Elgar, Six Promenades; Mozart, Serenade No 12.

June 16, 1pm. **London Symphony Orchestra**, conductor Mata; Nati Mistral, soprano; Joaquín Achucarro, piano. Falla, El amor brujo, Nights in

the Gardens of Spain.

June 17, 7.15pm. **London Symphony Orchestra**, conductor Mata. Falla, The Three-Cornered Hat; Dvorak, Symphony No 9 (From the New World). June 18, 8pm, June 20, 7.15pm. **English Chamber Orchestra**, conductor Gibson; Isaac Stern, violin. Stravinsky, Pulcinella Suite; Prokofiev, Violin Concerto No 1; Mozart Violin Concerto No 5; Haydn, Symphony No 103 (Drum Roll).

June 19, 8pm. **London Symphony Orchestra**, conductor Mata; Nati Mistral, soprano; Joaquín Achucarro, piano. Falla, El amor brujo, Nights in the Gardens of Spain; Dvorak, Symphony No 9 (From the New World).

June 20, 3pm. **London Symphony Orchestra**, conductor Previn; John Amis, lecturer. Ladbroke lecture concert: Shostakovich, Symphony No 10.

June 21, 6.30pm; June 23, 7.15pm. **London Symphony Orchestra**, conductor Previn; Vladimir Ashkenazy, piano. Brahms, Piano Concerto No 1; Shostakovich, Symphony No 10.

June 23, 1pm. **London Symphony Orchestra**, conductor Previn; Vladimir Ashkenazy, piano. Brahms, Piano Concerto No 1.

June 24, 7.15pm & 9.30pm; June 26, 8pm. **London Symphony Orchestra, Artists of the Royal Shakespeare Company**, conductor Previn; Trevor Nunn, director. Previn & Stoppard, Every Good Boy Deserves Favour.

June 25, 8pm; June 27, 7.15pm. **English Chamber Orchestra**, George Malcolm, director & harpsichord; Stephen Roberts, bass; José-Luis García, Josef Fröhlich, violins; Michel Debost, flute. Bach, Ricercare from The Musical Offering, Brandenburg Concerto No 5, Concerto for two violins in D minor, Cantata No 56 Ich will den Kreuzstab gerne tragen.

June 27, 3pm. **London Symphony Orchestra**, conductor Previn; soloists as June 28; John Amis, lecturer. Ladbroke lecture concert: Berg, excerpts from Wozzeck.

June 28, 6.30pm; June 30, 7.15pm. **London Symphony Orchestra**, conductor Previn; Benjamin Luxon, Wozzeck; Elisabeth Söderström, Marie; Roderick Kennedy, Doctor; Alexander Oliver, Captain/Fool; Kenneth Woollam, Drum Major; Gordon Christie, Andres; Linda Finnie, Margaret. Berg, Wozzeck (concert performance).

June 29, 6.30pm. **LSO Chamber Ensemble**; Michael Davis, violin; Maurice Murphy, trumpet; Martin Gatt, bassoon. Boyce, Symphony No 8; Bach, Violin Concerto in A minor BWV1041; Telemann, Trumpet Concerto in E flat; Mozart, Eine kleine Nachtmusik; Vivaldi, Bassoon Concerto; Bartók, Rumanian Dances.

June 30, 1pm. **London Symphony Orchestra**, conductor Henze. Schubert, Symphony No 9 (Great).

KENWOOD LAKESIDE

Hampstead Lane, NW3. Tickets from GLC, County Hall, SE1 (633 1707).

June 12, 8pm. **National Philharmonic Orchestra**, conductor Hurst; Martino Tirimo, piano. Rimsky-Korsakov, Russian Easter Festival Overture; Rachmaninov, Piano Concerto No 2; Musorgsky/Ravel, Pictures from an Exhibition.

June 19, 8pm. **Philharmonia Orchestra**, conductor Braithwaite. Verdi, Ballet music from Aida; Britten, Suite: Soirées musicales; Tchaikovsky, Symphony No 5.

June 26, 8pm. **Bournemouth Symphony Orchestra**, conductor Handley; Leslie Pearson, organ. Elgar, Enigma Variations; Saint-Saëns, Symphony No 3 (Organ).

RANGER'S HOUSE

Blackheath, SE3. Tickets from GLC, County Hall, SE1 (633 1707), & Greenwich Entertainment Service, 25 Woolwich New Rd, SE18 (317 8687).

June 13, 7.30pm. **Dolmetsch Ensemble**, Robert Spencer, lute. Music by Byrd, Bull, Fancius, Gibbons, Morley, Telemann & others.

June 16, 7.30pm. **Coull String Quartet**. Haydn, String Quartet in B flat Op 76 No 4 (Sunrise); Walker, String Quartet No 1; Schubert, String Quartet in D minor D810 (Death & the Maiden).

June 20, 7.30pm. **Academy of Ancient Music**, Christopher Hogwood, director & harpsichord; Judith Nelson, soprano; Christophe Coin, viola da gamba. Concert to commemorate the 200th anniversary of the death of Jean-Baptiste Forqueray. June 27, 7.30pm. **City Waites**. Medieval & Renaissance rounds, lays and popular music.

ST JOHN'S

Smith Sq, SW1 (222 1061).

June 7, 1pm. **Maurice Bourgue**, oboe, **Gabriel String Quartet**. Britten, Phantasy Op 2 for oboe quartet, Six Metamorphoses after Ovid for solo oboe; Haydn, Quartet in D Op 71 No 2.

June 10, 1.15pm. **David Wilson-Johnson**, baritone; **Peter Clough**, reader; **David Owen Norris**, piano. Sounds Irish: readings from James Joyce & Oscar Wilde; music by Bax, Moeran & other British composers from the turn of the century.

June 12, 7.30pm. **The Clerks of Oxenford**, conductor Wulstan. Tallis, Motet: Spem in alium; Tallis, Byrd, Sheppard, Gibbons, unaccompanied polyphonic music of the 16th century.

June 14, 1pm. **Trevor Pinnock**, harpsichord. Vivaldi/Bach, Concerto in D BWV972; Sweelinck, Mein junges Leben hat ein End; Bach, English Suite in G minor; Rameau, La pantomime, Musette, Les cyclopes.

June 14, 7.30pm. **Wren Orchestra, Beaux Arts Trio**, conductor Atherton. Beethoven, Symphony No 1, Triple Concerto in C Op 56.

June 17, 7.30pm. **New London Sinfonia**, conductor Coleman; Alan Civil, horn. Mozart, Cassation No 1, Rondo K412 for horn, Eine kleine Nachtmusik, Horn Concerto No 4, Symphony No 17.

June 21, 1pm. **Radu Lupu**, piano. Programme includes Schubert, Sonata in D D850.

June 22, 8pm. **Salomon Orchestra**, conductor Binney. Dvorak, Carnival Overture; Kodály, Peacock Variations; Nielsen, Symphony No 5.

June 24, 1.15pm. **Emma Ferrand**, cello; **Catherine Dubois**, piano. Bach, Suite for solo cello; Chopin, Polonaise; Janacek, Fairy Tale.

June 28, 1pm. **Gidon Kremer**, violin; **Elena Kremer**, piano. Programme to be announced.

ST LAWRENCE JEWRY

Next to Guildhall, Gresham St, EC2.

June 10, 17, 1pm. **Cristofori**; Peter Davies, flute; Caroline Brown, cello; Christopher Kite, piano; June 10, Clementi, Trio in D Op 21 No 1; Haydn, Fantasy in C HobXVIII: 4; Beethoven, Sonata in G minor Op 5 No 2; June 17, Czerny, Rondeletto Concertant in F Op 149; Schubert, Impromptu in G flat for piano; Weber, Trio in G minor Op 63.

SOUTH BANK

SE1 (928 3191)

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

June 5, 12, 19, 26, July 3, 7.30pm. **BBC International Festival of Light Music**: June 5, More Melodies For You; June 12, The Magic of Mantovani; June 19, Dance Band Days, Big Band Sound; June 26, Stanley Black's Music from the Movies; July 3, Stars of Friday Night is Music Night. FH.

June 8, 8pm. **Claudio Arrau**, piano. Beethoven, Sonatas in E flat (Les Adieux), in F minor (Appassionata); Liszt, Sonata in B minor, Après une lecture de Dante. FH.

June 9, 8pm. **London Mozart Players**, conductor Blech; Richard Stoltzman, clarinet. Mozart, Clarinet Concerto; Beethoven, Symphony No 6 (Pastoral). FH.

June 10, 7.45pm. **Malcolm Binns**, piano. Berlioz/Liszt, Benediction oath from Benvenuto Cellini; Debussy, Preludes Book 1; Messiaen, Cantéyodjayá; Fauré, Ballade Op 19; Ravel, Gaspard de la nuit. EH.

June 10, 8pm. **London Symphony Orchestra**, conductor Kubelik. Vaughan Williams, Fantasia on a Theme by Thomas Tallis; Bruckner, Symphony No 9. FH.

June 11, 7.30pm. **Grahame Jones**, piano. Beethoven, Sonata in C minor (Pathétique); Ravel, Valses nobles et sentimentales; Chopin, Barcarolle, Op 60; Brahms, Seven Fantasias Op 116; Prokofiev, Sonata No 7 Op 83.

June 11, 8pm. **Pittsburgh Symphony Orchestra**, conductor Previn; Kyung-Wha Chung, violin. Tchaikovsky, Violin Concerto; Mahler, Adagio from Symphony No 10; Debussy, La mer. FH.

June 12, 7.45pm. **City of London Choir**, conductor Cashmore; Miriam Bowen, soprano; Vernon Midgley, tenor; Philip Gelling, bass; John Birch, organ & piano; Peter Wright, piano. Kodály, Missa Brevis; Orff, Carmina Burana. EH.

June 13, 3.15pm. **Academy of St Martin in the Fields**, Iona Brown, director & violin; William Bennett, flute; Nicholas Kraemer, harpsichord. Mozart, Eine kleine Nachtmusik; Bach, Branden-

POPULAR MUSIC

DEREK JEWELL



Jacques Loussier: with lyrics by Jewell.

IN A MONTH which is probably the superstarriest for popular music since I began writing these notes, where on earth to begin? Shall we dally with the Stones, with Paul Simon and Art Garfunkel, or with Diana Ross, Illinois Jacquet or Jacques Loussier? Suppress your impatience... if you haven't heard, they are all here, or about to be, and the details will follow.

How splendid it is that this year's Greenwich Festival (June 12-27) should so avidly be promoting local talent—and musical talent, too. Can you imagine a better way to launch anyone's festival (provided the weather holds) than by taking a picnic or just a drink, sprawling on the grass of a June evening and listening to **Humphrey Lyttelton's** band playing jazz in the open air? You can do just that at 7 o'clock on Saturday, June 12 around the bandstand in Greenwich Park. And best of all, it's free.

In the packed days that follow there is a lot more jazz and popular music—**Max Collie and his Rhythm Aces** (June 14 and 21), the **London Jazz Composers' Orchestra** in two days of open rehearsal, discussion and performance (June 22, 23), the nostalgic sounds of the **Syd Lawrence Orchestra** (June 26), and **Maddy Prior** in concert (June 27). This is only a taste. The Festival Box Office is at 25 Woolwich New Road, SE18; for bookings and information ring 317 8687.

One of **Jacques Loussier's** greatest triumphs on his 1980 tour in Britain was at this festival. Now he is returning to this country as an artist in renaissance—a musician who is going to surprise and delight hundreds of thousands with his "new music". I must declare an interest. I have, this year, written a hopeful lyric or two to Loussier's melodies—but that, in a sense, is part of the story. It was *because* I heard some of what he was currently writing that last year I offered him words to fit a few of his tunes. Those tunes seemed to me among the best and freshest I had heard in years.

That is certainly true of his new album, "Pagan Moon" (CBS), which ought to make the charts if there's any justice. It is a purely instrumental suite played by a trio of piano, drums and synthesizers which at times contrives to sound like a symphony orchestra. After his years of success with "Play Bach" and his experiments with "Pulsion" (and knowing that the cash register chimed every time a Hamlet cigar ad appeared on British television), Loussier has now arrived at a superb, new and totally individual sound.

There is a jazz feel, but there is, too, the sumptuous melodic feeling of Debussy or Ellington; some of Dvorak's drama; and the lyrical sweep of 1970s "symphonic" rock bands like Genesis or Yes (Pink Floyd recorded "The Wall" at Loussier's studios in his Provençal home, Château Miraval). I believe his British performances this month—including the Royal Festival Hall (928 3191) on June 14—will win him a vast audience.

However good Loussier is, though, I don't think he would quite fill Wembley Stadium just yet! And that, of course, is without doubt what **Simon and Garfunkel** and the **Rolling Stones** will soon be doing.

Simon and Garfunkel are especially interesting. They had not performed together since the halcyon days of "Mrs Robinson", "The Sound of Silence" and "Bridge Over Troubled Water" until their stunningly successful concert in Central Park, New York, last autumn. Now they are going to have a reunion in a series of European concerts, climaxing with the Wembley appearance on

burg Concerto No 5; Vivaldi, Four Seasons. *FH*.
June 13, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Ozawa; Sheila Armstrong, soprano; Robert Tear, tenor; Benjamin Luxon, baritone. Haydn, The Creation (in English). *FH*.
June 15, 7.45pm. **Geraint Jones Orchestra**, Geraint Jones, conductor & harpsichord; Winifred Roberts, violin; William Bennett, flute. Bach, Harpsichord Concerto in A BWV1055, Violin Concerto in E BWV1042, Concerto in A minor for flute, violin & harpsichord BWV1044; Quantz, Flute Concerto in D; Vivaldi, Violin Concerto in D. *EH*.
June 15, 17, 8pm. **Philharmonia Orchestra**, conductor Ozawa; Isaac Stern, violin. Beethoven, Violin Concerto, Symphony No 7. *FH*.
June 16, 8pm. **Bach Choir, English Chamber Orchestra**, conductor Willocks; Wendy Eathorne, Charlotte de Rothschild, sopranos; Catherine Wyn-Rogers, contralto; William Kendall, tenor; Richard Jackson, Stephen Varcoe, basses. Handel, Israel in Egypt. *FH*.
June 18, 7.45pm. **Magda Tagliaferro**, piano. Debussy, Franck, Fauré, Chopin. *EH*.
June 20, 3.15pm. **Murray Perahia**, piano. Mendelssohn, Sonata in E Op 6; Beethoven, Sonata in F minor (Appassionata); Schubert, Sonata in G D894. *FH*.
June 20, 7.30pm. **Royal Philharmonic Orchestra, Brighton Festival Chorus**, conductor Dreier; Torill Carlsen, soprano; Kaare Bjorkoy, tenor; Asbjorn Hansli, baritone. Groven, Cantata Draumkvædet; Beethoven, Symphony No 9 (Choral). *FH*.
June 21, 8pm. **London Symphony Chorus, Royal Philharmonic Orchestra**, conductor Hickox; Peter Frankl, piano; Linda Esther Gray, soprano; Della Jones, contralto; Robert Tear, tenor; John Tomlinson, bass; Ian Watson, organ. Mozart, Piano Concerto in A K488; Janacek, Glagolitic Mass. *FH*.
June 22, 8pm. **Philharmonia Orchestra**, conductor Muti; Krystian Zimerman, piano. Liszt, Les Préludes; Chopin, Piano Concerto No 1; Honegger, Symphony No 2; Ravel, Bolero. *FH*. (Preceded by a talk about Honegger by Felix Aprahamian & a discussion. RFH Waterloo Road, 6.30pm. *E1*.)
June 23, 7.30pm, June 27, 7pm. **London Fortepiano trio**. June 23, Haydn, Trios in G minor Hob XV:1, in E from Hob XV; J. C. Bach, Trio in A Op 2 No 5; Schubert, Trio in F Op 16 No 4; Mozart, Trio in E K542; June 27, Haydn, Trios in B flat Hob XV:8, in C minor Hob XV:13; C. P. E. Bach, Trio in E minor Wq89 No 3; Beethoven, Trio in E flat Op 1 No 1. *PR*.
June 23, 7.45pm. **London Mozart Players**, conductor McCaldin; Anthony Goldstone, piano. Haydn, Symphonies No 6 (Le Matin), No 85 (La Reine); Mozart, Piano Concerto in F K459; Chapelle, Little Symphony. *EH*.
June 23, 8pm. **Royal Philharmonic Orchestra**, conductor Masur; Cristina Ortiz, piano. Britten, Simple Symphony; Schumann, Piano Concerto; Rimsky-Korsakov, Scheherazade. *FH*.
June 24, 8pm. **Philharmonia Orchestra**, conductor Muti; Gidon Kremer, violin. Schumann, Violin Concerto; Mendelssohn, Symphony No 5 (Reformation). *FH*.
June 25, 8pm. **Royal Philharmonic Orchestra**, conductor Y. P. Tortelier; Ian Hobson, piano. Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 2 (Little Russian). *FH*.
June 27, 3pm. **Joseph Kalichstein**, piano. Schubert, March in E D606, Impromptu No 2 in A flat, No 2 in E flat, Moments musicaux D780 Nos 5, 2, 3, Scherzo in B flat D593, Allegro assai in E flat minor D946, Sonata in A D959. *EH*.
June 27, 7.15pm. **Camden Choir, London Bach Orchestra**, conductor Williamson; Kathleen Livingston, soprano; Shirley Minty, contralto; Neil Mackie, tenor; Brian Rayner Cook, bass. Mendelssohn, Elijah. *EH*.
June 27, 7.30pm. **Royal Philharmonic Orchestra**, conductor Masur; Salvatore Accardo, violin. Dukas, The Sorcerer's Apprentice; Paganini, Violin Concerto No 3; Tchaikovsky, Symphony No 4. *FH*.
June 28, 8pm. **Goldsmith's Choral Union, Highgate Choral Society, Royal Philharmonic Orchestra**, conductor Wright; Sarah Walker, mezzo-soprano; Anthony Rolfe-Johnson, tenor; Gwynne Howell, bass. Elgar, The Dream of Gerontius. *FH*.
June 30, 8pm. **London Mozart Players**, conductor Blech; Fou Ts'ong, piano; Eugene Sarbu, violin.

Haydn, Symphony No 95; Mozart, Piano Concerto in C K503; Dvorak, Violin Concerto. *FH*.

WIGMORE HALL

Wigmore St, W1 (935 2141)

June 1, 8, 15, 7.30pm. **Mitsuko Uchida**, piano. Mozart piano cycle: June 1, Sonatas in C K545, in F K533 & K494, Fantasia & Sonata K475 & K457; June 8, Sonatas in E flat K282, in B flat K570, in A K331, in C K330; June 15, Variations on Unser dummer Pöbel meint K455, Sonatas in F K332, in C K279, in D K576, Rondo in A minor K511.

June 6, 11.30am. **Gabrieli String Quartet**, Richard Stoltzman, clarinet. Dvorak, Quartet in F Op 96 (American); Mozart, Clarinet Quintet in A K581. (First of the summer Sunday morning coffee concerts with coffee, aperitif or squash served in the foyer after the performance).

June 10, 7.30pm. **Judith Pearce**, flute; **Peter Pett-inger**, piano. C. P. E. Bach, Solo Sonata in A minor; Reinecke, Sonata Op 167 (Undine); Ibert, Pièce pour flûte seule; Prokofiev, Sonata No 2. June 11, 7.30pm. **Abraham Abreu**, harpsichord. Bach, Six Preludes & Fugues from The Well Tempered Clavier, Toccata in D BWV912, English Suite in E minor BWV810, Chromatic Fantasy & Fugue BWV903.

June 12, 7.30pm. **Renato Bruson**, baritone; **Craig Sheppard**, piano. Programme includes Ravel songs; Beethoven, Liszt, Mozart, settings of Italian poems.

June 13, 11.30am. **Accademia Arcadiana**, Nicholas Parker, violin; Jane Ryan, viola da gamba; Richard Campbell, cello; Nicholas McGegan, flute; Robert Aldwinke, harpsichord. Telemann, Paris Quartets in A minor & D, Sonatas for flute & continuo in B minor, for viola da gamba & continuo in A minor.

June 16, 7.30pm. **Stephen Roberts**, baritone; **Geoffrey Parsons**, piano. Brahms, Vier ernste Gesänge Op 121; Strauss, Lieder, Hoddinot, Ancestor Worship Op 86; Butterworth, Six songs from A Shropshire Lad; Parry, Grainger, Purcell, songs. June 17, 7.30pm. **Bracha Eden & Alexander Tamir**, piano duo. Brahms, Variations on a theme by Haydn Op 56b; Schumann/Debussy, Six Studies on Canon; Ravel, La Valse; Stravinsky, The Rite of Spring.

June 19, 7.30pm. **Nash Ensemble, Rosemary Hardy**, soprano. Mozart, Clarinet Trio in E flat K498; Holloway, Divertimento No 4 for wind quintet & soprano; Beethoven, Septet in E flat Op 20.

June 20, 11.30am. **Musicians of the Royal Exchange**; Elisabeth Perry, Elizabeth Layton, violins; Alexander Balanescu, viola; Moray Welsh, cello; Gareth Hulse, oboe; Angela Malbury, clarinet; Graham Sheen, bassoon; Timothy Brown, horn; Anthony Goldstone, piano. Mozart, Quintet in E flat K452, Quartet in F K370, Piano Concerto No 12 played a quattro.

June 21, 7.30pm. **Malcolm Proud**, harpsichord. Sweelinck, Poolsche Dans; Frescobaldi, Toccata No 9; Gibbons, Pavan; Bach, Partita No 4; Couperin, Suite in D minor; Scarlatti, Four Sonatas.

June 24, 7.30pm. **Craig Sheppard**, piano. Bach, Partita No 6; Beethoven, Sonata in E Op 109; Field, Two Nocturnes; Chopin, Three Mazurkas Op 59; Feuchtwanger, Tariqa; Stravinsky, Three movements from Petrushka.

June 25, 7.30pm. **Academy of Ancient Music**, Christopher Hogwood, director & harpsichord; Judith Nelson, soprano; Monica Huggett, Roy Goodman, violins; Christophe Coin, bass viol; Stephen Preston, baroque flute. Forqueray, Marais, music for bass viol; Montéclair, cantatas; Couperin, Leclair, sonatas.

June 26, 7.30pm. **Sarah Walker**, mezzo-soprano; **Jonathan Summers**, baritone; **Roger Vignoles**, piano. The Sea: an evocation in song devised by Roger Vignoles. Music by Berlioz, Britten, Debussy, Fauré, Haydn, Ives, Schubert, Schumann, Walton, Wolf & others.

June 27, 11.30am. **Trio Zingara**. Mozart, Piano Trio in B flat K502; Beethoven, Piano Trio in E flat Op 1 No 1.

June 27, 7.30pm. **Nash Ensemble**. Krommer, Partita Op 79; Maw, Flute Quartet; Bainbridge, Concertino; Dvorak, Serenade in D minor Op 44.

June 30, 7.30pm. **Hanson String Quartet**. Haydn, Quartet in D Op 20 No 4; Fuleihan, Quartet No 5; Schubert, Quartet in A minor D804.

June 19 (902 1234). How welcome all this is; they are true giants of 20th-century music. Like the Stones, they put bands like The Jam and The Clash and similar punks into perspective—not to mention the ailing music journals (yes, I do mean *Melody Maker*, *New Musical Express* et al) whose clattering infants spend so much time writing about the punks' joyless noise and denigrating (or ignoring) popular music which is actually popular to the detriment, in most cases, of their papers' circulation.

The Stones at Wembley (June 25 and 26) are following up their incredibly successful American tour last year. There is even talk of dates at some smaller venues.

Diana Ross is at Wembley, too, and her perennial popularity is such that her stay there has been extended to four days (June 2, 3, 4, 5) and her visit to Birmingham's National Exhibition Centre to three—June 7, 8, 9 (021-780 2516).

There is so much good jazz around this month, the choice is as difficult as on the pop/rock front. That brilliant duo **Buddy de Franco** (clarinet) and **Terry Gibbs** (vibes), who were so good on their last visit, return to Ronnie Scott's Club (439 0747) for two weeks from June 14, while until June 19 you can hear a most unusual pairing at Covent Garden's great new venue, The Canteen (405 6598) whose delights include no fewer than three 1963 vintage ports on their excellent wine list. Intoxicating, too, will be the pairing of the classic tenor saxist, **Illinois Jacquet**, with the voice-over-string-bass specialist, **Slam Stewart**. Meanwhile the Pizza Express in Dean Street, London, W1 (437 9595) has its usual varied menu, with **Dick Sudhalter**, the cornet player and biographer of Bix Beiderbecke, playing with his quintet (June 2, 4, 5) and the great trombonist **Kai Winding** (June 9, 10) among the highlights.

I hope I will be forgiven for mentioning finally an event with which I am associated. Next month, on July 7, there will be a great occasion at St Paul's Cathedral—a concert of Duke Ellington's Sacred Music performed by a splendid international cast of which more next month. As an aperitif, I have devised an Ellington entertainment in words and music called *Duke*. Adelaide Hall, who recorded with Duke way back in 1927, Elaine Delmar, Earl Okin and a band led by John Altman that includes British jazzmen like Tony Coe, and Mitch Dalton will perform it, and it will run for four nights at Pizza on the Park in Knightsbridge (June 30, July 1, 2, 3). Tickets should be bought in advance (235 5550).

Ballet

URSULA ROBERTSHAW

MACMILLAN'S EXPLORATION of the Orpheus myth, which has tempted so many choreographers, opens at the Royal Opera House on June 11. The score is by Stravinsky, and the new work is part of an evening of ballets by him, celebrating the centennial of his birth (see also p 102). Peter Schaufuss makes his début at the Opera House in the new *Orpheus*, with Jennifer Penney, Wayne Eagling and Ashley Page.

□ Nureyev holds his annual marathon at the Coliseum. The season includes the British première of his *Manfred* with Zurich Ballet, score by Tchaikovsky, which opened in Zurich last November; and, with the same company, Balanchine's *Western Symphony* danced to country-and-western music. Nureyev, as usual, will be dancing at every performance.

□ Australian Dance Theatre, who performed at the 1980 Edinburgh Festival, make their first appearance in London this month, at Sadler's Wells. They will show a repertoire of nine ballets in three programmes. One of them, *While We Watched*, is Jonathan Taylor's latest full-length work.

□ Recently published, *Dolin: Friends and Memories*, compiled by Andrew Wheatcroft (Routledge & Kegan Paul, £15.95), is an assembly of photographs, many beautiful and hitherto unpublished, from Anton Dolin's private collection. Each is accompanied by a snippet of caption by him. He was a great dancer, is still a man of the theatre and his circle of acquaintance remains wide. The pictures in this book would work well as illustrations to the biography we await with impatience. How wonderful if it could be an autobiography.

AUSTRALIAN DANCE THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 2TB (020 7461 20, cc).

Labyrinth/Broken Head/Flibbertigibbet/Transfigured Night, Impromptu/Paradigm/Winter by Spring/Star Ends, While We Watched. June 15-26.

KUTTYATTAM & KATHAKALI, Guru Ammannur Madhava Chakyar & his company, & another guru from Kerala.

Introduction, Purcell Room, South Bank, SE1 (020 7461 20). June 24.

Performances, Riverside Studios, Crisp Rd, W6 (020 7461 20). June 26, 27.



Nureyev as Romeo: at the Coliseum.

NUREYEV FESTIVAL

London Coliseum, St Martin's Lane, WC2 (020 7461 20, cc 240 5258).

With London Festival Ballet: *Romeo & Juliet*. June 1-12.

With Zurich Ballet: *Manfred, Western Symphony*. June 14-19.

With Ballet théâtre français de Nancy: *Homage to Diaghilev*—quadruple bill. June 21-July 3.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (020 7461 20, cc 836 6903).

Triple bill: A Stravinsky evening, to celebrate the centenary of his birth. *The Firebird*, Fokine's visualization for Diaghilev of several combined traditional Russian fairy tales; *Orpheus*, a new work by MacMillan; *Les Noces*, Nikinska's marvellous and moving evocation of a Russian peasant wedding. June 11, 16, 17, 22, 25, 26.

SECOND STRIDE

Contemporary dance with works by Siobhan Davies, Ian Spink & Richard Alston. Two programmes.

Riverside Studios. June 8-13.

Hexagon, Reading (0734 56125). June 23-25.

Out of town

LONDON CITY BALLET

Two programmes, plus Wednesday matinee of Maina Gielgud's *Steps, ghosts & squeaks*.

Thorndike Theatre, Leatherhead (037 77677). June 8-12.

LONDON CONTEMPORARY DANCE THEATRE

Robert Cohan's *Dances of Love & Death*.

Haymarket, Leicester (0533 539797). June 1-5.

SADLER'S WELLS ROYAL BALLET

Coppélia, Peter Wright's sensible production of the archetypal "doll" ballet; *Giselle*, or "The Betrayed Girl, the Naughty Prince & the Implacable Spirit"; *Swan Lake*, in Peter Wright's new & acclaimed production; *Meadow of Proverbs*, Bintley's inventive, funny & delightful ballet danced to Milhaud; Ashton's re-creation of Shakespeare's play, *The Dream; Façade*, Ashton again, his wit aided by that of Osbert Lancaster, the designer, & Walton, the composer; *Papillon*, by Ronald Hynd, danced to Offenbach, a gentle send-up of Taglioni, not to be taken seriously; *La Fille Mal Gardée*, Ashton at his very best, again with Lancaster—top of my list of three "Desert Island Ballets".

Big Top, Milton Keynes (0908 679200, cc). May 24-June 12.

Papillon; Dances Concertantes, spiky & idiosyncratic, like Stravinsky's score; *The Dream; Façade; Giselle*.

Hippodrome, Birmingham (021-622 7486, cc). June 14-19.

Bintley's Night Moves, music Britten, exciting, mysterious & distinctly Spanish in atmosphere; *Dances Concertantes*; British première of van Manen's *Five Tangos*; *La Vivandière*, recent successful revival of St Léon's Romantic *pas de six*. Snape Maltings, Suff (072 885 3543). June 22, 23.

Opera

MARGARET DAVIES

THE ROYAL OPERA'S new production of Verdi's *Falstaff* marks the return of Carlo Maria Giulini, after 15 years' absence from the opera house. It is a co-production with the Los Angeles Philharmonic, of which Giulini is music director, and the Teatro Comunale, Florence. A video recording will be made for later showing on television and commercial release.

□ Those who missed Dame Janet Baker's final appearance in London can attempt to catch her farewell to the operatic stage at Glyndebourne, where she made her début in the chorus in 1956 and gave memorable performances under the direction of Peter Hall in operas by Cavalli and Monteverdi in the 1970s. Her final role will be Orpheus in Gluck's opera, which she first sang at Morley College in 1958.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836, 6903).

La clemenza di Tito, conductor Tate, Yvonne Minton returns to sing the role of Sesto in Mozart's last opera seria. Gösta Winbergh makes his début in the title role, June 8, 10, 15, 19, 23, 28.

Pelléas et Mélisande, conductor Varviso. Thomas Allen & Anne Howells again sing the title roles in this poetic production. The distinguished French baritone Gabriel Bacquier is Golaud. June 9, 12, 14.

Der Freischütz, conductor C. Davis. Götz Friedrich's tortuous production returns with a mainly new cast: Alberto Remedios as Max, Helena Döse as Agathe, Yvonne Kenny as Annchen, Siegfried Vogel as Caspar. June 21, 24, 29.

Falstaff, conductor Giulini. New production by Ronald Eyre, designed by Hayden Griffen & Michael Stennett, with Renato Bruson as Falstaff. Katia Ricciarelli as Alice Ford, Brenda Booser as Meg Page, Lucia Valentini-Terrani as Mistress Quickly, Barbara Hendricks as Nanetta. June 30.



Falstaff costume: designed by Stennett.

Out of town

ALDEBURGH FESTIVAL

The Maltings, Snape, Suffolk (072 885 3543, cc).

The Beggar's Opera. Britten's version of Gay's score, presented by Kent Opera. June 11, 12.

GLYNDEBOURNE FESTIVAL OPERA

Lewes, E Sussex (0273 812411/813424).

L'Amour des Trois Oranges, conductor Haitink, new production by Frank Corsaro, designed by Maurice Sendak, with Willard White as the King, John Pringle as Léandre, Richard Van Allan as Tchéliu, Nelly Morpurgo as Fata Morgana, Nucci Condò as Princess Clarice, Ryland Davies as the Prince. June 4, 6, 8, 10, 12, 18, 20.

Der Rosenkavalier, revival of the 1980 production, conductor Rattle, with Felicity Lott as Octavian, Elizabeth Harwood as the Feldmarschallin, Artur Korn as Baron Ochs, Lillian Watson as Sophie. June 13, 16, 19, 22, 24, 26.

Orfeo ed Euridice, conductor Leppard, new production by Peter Hall, designed by John Bury, with

Janet Baker as Orfeo, Elizabeth Gale as Amore, Elisabeth Speiser as Euridice. June 27, 30.

OPERA NORTH

The Flying Dutchman, Così fan tutte, Werther.

Theatre Royal, Norwich (0603 28205, cc). June 8-12.

Theatre Royal, Nottingham (0602 42328, cc). June 15-19.

Così fan tutte, Werther.

Theatre Royal, York (0904 23568, cc). June 22-26.

SCOTTISH OPERA

The Pearl Fishers.

Gaiety Theatre, Ayr (0292 264639). June 14, 15. Eden Court Theatre, Inverness (0463 221718). June 17-19.

WELSH NATIONAL OPERA

Tosca, Katya Kabanova, I Puritani.

Hippodrome, Birmingham (021-622 7486, cc). June 8-12.

Astra Theatre, Llandudno (0492 76666). June 15-19.

Fidelio, Don Giovanni.

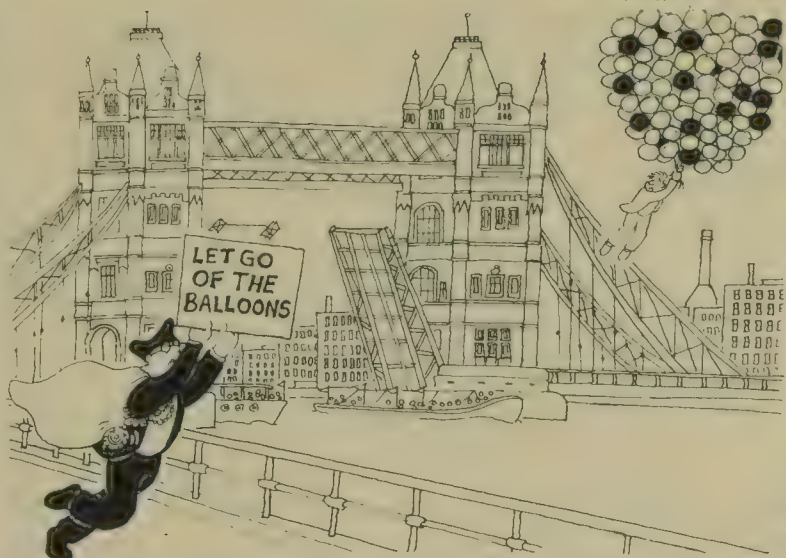
Theatr Clwyd, Mold (0352 55114). June 23-26.

Review

Welsh National Opera's week at the Dominion Theatre brought variety to the London scene in the shape of unfamiliar works and thought-provoking, sometimes contentious, productions. In Rudolf Noelte's unfolkly staging of *The Bartered Bride* personal tragedy was finely balanced against joyous harvest celebrations, all the action taking place in Jan Schlubach's barn set through which the dancers swirled. Helen Field was the spirited Marenka, Warren Ellsworth a rather brash Jenik, Derek Hammond Stroud a wily, uncaricatured Kecal and Harry Nicoll a touching Vasek. Mark Ermiler's conducting drew the rich colours from Smetana's score. A greater rarity, even more forcefully staged, was Andrei Serban's hard-edged production of *I Puritani*, which focused on the Civil War, not just as background to but as a cause of Elvira's madness, though the effect of her mad scene was diminished by having Suzanne Murphy portray her as distinctly unhinged from the start. It was a powerfully motivated and strongly sung performance, though largely lacking the Bellinian *bel canto* line which only Dennis O'Neill as Arturo was able to sustain. Michael Yeargan supplied an austere fortress set and drab, battle-stained costumes. Julian Smith propelled the music along purposefully. The background of war and its attendant evils was played up by Joachim Herz in *La forza del destino* with emphasis on rough soldiery, starving peasants, rowdy camp followers and some gratuitous flaunting of bare bosoms, none of which concealed the fact that neither the Alvaro nor the Carlos performed with much vocal or dramatic conviction. Both qualities were evident in Elizabeth Vaughan's Leonora and the Father Superior was nobly sung by Don Garrard, so that it was disappointing to be deprived of the final trio, Richard Armstrong having opted for Verdi's original ending with a Miserere chorus.

LONDON MISCELLANY

MIRANDA MADGE



THE TOWER BRIDGE high-level walkway will be opened by the Lord Mayor on June 30. Thames barges, tea clippers and other river craft will process under the bridge as he arrives at about 11am and during the ceremony 1,000 balloons will be released, each bearing a free ticket to the bridge. Daily from July 1, from 10am to 6.30pm, the public will be able to traverse the walkway, see the control cabin with its signal bells and steel levers, and visit the museum which houses the steam engines and accumulators that powered the bridge. Enter by the north tower, admission £1.60, half price for OAPs and children under 14.

□ The Greenwich Festival runs from June 12 to 27 and boasts a rich variety of events. Michael Hordern will introduce a Greenwich entertainment in words and music, there are performances of Britten's church parables, Rupert Bear makes an appearance in a magic show and Florence de Jong is at the piano in an evening of silent movies featuring Buster Keaton, Laurel and Hardy, Charlie Chaplin and Harold Lloyd. For further information ring the box office 317 8687.

□ Book now, too, for the Maritime England Pageant to be held in Greenwich Park from July 5 to 17. It promises to be a grand spectacle re-creating episodes from maritime history with a cast of 1,000, fireworks, dance, music and special effects. Tickets from Greenwich Theatre box office 353 3800.

□ June 24 has been designated National Arts Day and there are plans for special events in the Covent Garden piazza, the Barbican, the Commonwealth Institute and a pavement exhibition beside the Tate which also intends to keep the Graham Sutherland exhibition (see p108) open until 7.50pm, admission free from 6pm.

EVENTS

June 1-3, 8-10, **Beating the Retreat** by the Household Division (June 1-3) & the Massed Bands of HM Royal Marines (June 8-10). Horse Guards Parade, SW1. June 1, 6.30pm; June 2 & 3, 9.30pm; June 8-10, 6.30pm. Tickets £3.50-50p (standing room) from the Ticket Centre, 1B Bridge St, SW1 (opposite Big Ben) 839 6815.

June 9, 23, 30, 2.30pm. **Geological walks** through London organized by the Geological Museum (589 3444). June 9, The South Bank, meet on the main steps of Waterloo Station; June 23, The City, meet on the steps of St Paul's Cathedral; June 30, Marble in South Kensington, meet at the Geological Museum. Exhibition Rd, SW7. Recommended equipment: a hand lens & an umbrella.

June 10, **Gun salutes** to mark the Duke of Edinburgh's birthday. Hyde Park opposite the Dorchester at noon & Tower Wharf, EC3 at 1pm.

June 12, 11am. **Trooping the Colour**. Seats are available to ticket holders only (apply next year between Jan & March to go into the ballot) but you can line the Mall to see the Queen & her escort ride up to Horse Guards Parade.

June 12, 7.30pm. **Dickens Alfresco**. Readings, songs & music illustrating Charles Dickens's attitude to countryside & garden. Museum of Garden History, St Mary-at-Lambeth, Lambeth Palace Rd, SE1.

June 15 & 16. **RHS early summer show**, including

displays of flowering trees, iris, pelargoniums, geraniums & delphiniums. June 15, 11am-6pm 80p; June 16, 10am-5pm 60p.

June 19 & 20, noon-7pm. **Putney Show**. Displays by the King's Troop Royal Horse Artillery, the Royal Navy & Royal Marines Commando teams & the Royal Artillery Motorcycle team. You can try an assault course yourself, watch a sheep shearer or examine a model circus. Putney Lower Common, Lower Richmond Rd, SW15.

June 19-27, **Festival of Mind, Body & Spirit**. Designed to show you how you can live a richer life; exhibits on subjects as various as Kirlian photography, survival skills, skating, organic gardening, ethnic clothing, UFOs, reincarnation & macrobiotics. Olympia, W14. Mon-Fri 11am-9pm, Sat & Sun 11am-7pm. £2.50, OAPs & children under 12 £1.50.

June 20, 2.30pm. **The West Heath & Kenwood**—a botanical expedition led by Margot Nagel. Meet at Burgh House, New End Sq, NW3. 50p.

June 24-July 15. **Youth & Music Cushion Concerts**. A chance to see the Summer Exhibition at the Royal Academy (Piccadilly, W1) and listen to excellent music. The exhibition is open from 6.30pm & concerts begin at 7.30pm. June 24, the English Concert play Bach's Brandenburg Concertos Nos 3, 4 & 5; July 1, John Williams plays guitar; July 8, The English Chamber Orchestra

play Holst's St Paul's Suite, Elgar's Serenade in E minor for strings, Britten's Variations on a theme of Frank Bridge; July 15, Coull String Quartet with Michael Collins, clarinet, play Ravel's String Quartet in F major, Mozart's Quintet for clarinet & strings in A, Dvorak's String Quartet No 12 in F major "The American". Tickets available to those aged 14-25. Individual ticket £2.50, series ticket £9. Youth & Music, 40 William IV St, WC2 (379 6722). Unsold tickets at the door.

June 26, 2-6pm. **Lambeth Fête**, a traditional occasion on the beautiful lawns of Lambeth Palace. Sideshows, bands & refreshments under the trees. Lambeth Palace Gardens, SE1.

June 26 & 27. Events in connexion with the exhibition of **Warner's fabrics** (see p111): June 26, 11am-4pm, talks about Spitalfields silks & the Warner company with a break for lunch & a view of the exhibition. Free tickets in advance from Bethnal Green Museum of Childhood, Cambridge Heath Rd, E2; June 27, 3pm. A walk round Spitalfields led by Denis Severs. Meet at the corner of Middlesex St & Bishopsgate, EC2.

June 26 & 27, 10am-5pm. **Hendon Pageant**. Attractions include a 62ft-long tank of sharks, performances by the RAF band & by drum majorettes; at 1pm each day a celebrity will open the show & from 2pm there are parachute jumps & displays by vintage aircraft. Royal Air Force Museum, Aerodrome Rd, Hendon, NW9. £1, children 50p.

FOR CHILDREN

June 6, 10am-6pm. A rally of old buses & a cinema bus outside the London Transport Museum. Go inside the Museum to buy badges, timetables & all sorts of things to do with transport. London Transport Museum, 39 Wellington St, WC2 (379 6344). Admission £1.60, children 80p.

June 12, 19, 26, **Saturday morning shows**: June 12, 11am. **Professor Boodle-ums Street Show**; June 19, 11am. **Major Mustard's Travelling Show**—a fairground extravaganza; June 26, 10.30am. **Ring of Bright Water**, the film with Bill Travers & Virginia McKenna. Bloomsbury Theatre, Gordon St, WC1 (379 9629). £1.50, children £1.

June 12, 19, 26. **Treasure Island**, a production to celebrate the centenary of the writing of Robert Louis Stevenson's classic. Words & music will be provided so that you can join in the sea shanties. Polka Children's Theatre, 240 The Broadway, SW19 (543 4888). £2.80, OAPs, unemployed & children £1.40. The theatre also runs a toyshop & there is a playground with Orlando the cat to climb on as well as swings, slides & a Wendy House.

June 13, 9am-7pm. **A Celebration of Bears**, to mark the centenary of the birth of A. A. Milne. Any child escorted by his teddy-bear & an adult paying the full admission charge will be admitted to London Zoo free on this day. From 10am-5.30pm there will be story-telling & singing from The Hums of Pooh. Michael Bond will sign copies of Paddington books & Katie Stewart copies of the Pooh & Pooh Corner cook books. Enid Irving, illustrator of Peter Bull's Bully Bear books, will draw portraits of visitors' bears & Lorne McKean will help the young to make models of their teds. London Zoo, Regents Park, NW1.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

June 9-30, 1.15pm. **The Vikings**: June 9, **Politics & trade**, John Reeve; June 16, **Arts & crafts**, Anne Pearson; June 23, **Death & burial**, Anne Pearson; June 30, **The end of the Viking era**, John Reeve.

June 10-24, 1.15pm. **Modern art 1881-1981**, lectures by Gray Watson; June 10, **Modern art before 1914**; June 17, **Modern art between the wars**; June 24, **Modern art since 1945**.

June 12, 2.30pm. **Athena & the Parthenon**, Patsy Vanags.

June 19, 2.30pm. **Ancient Egyptian mummification**, George Hart.

June 26, 2.30pm. **The mystery religions in the classical world**, Margaret Lyttelton.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

June 9, 1pm. **Six months as artist-in-residence**, Jock McFadyen.

June 10, 17, 1pm. **Drawing & printmaking in Italy**,

lectures by Colin Wiggins: June 10, **The early Renaissance**; June 17, **The High Renaissance**. June 16, 1pm. **Raphael's "St Catherine"**, Maurice Howard.

June 29, 1pm. **Venetian portraits**, Audrey Tyndall. June 30, 1pm. **Titian as a colourist**, Hugh Belsey.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Gallery talks at 1.10pm: June 10, 17, **Tudor portraits**, Robin Gibson; June 12, **The Thomas More family group**, Angela Cox; June 16, **Restoration portraits**, Lucinda Fletcher; June 19, **Jacobite portraits**, Susan Morris; June 23, **The Early Academy**, Charles Ford; June 24, **Soldiers & poets of World War 1**, Jean Liddiard; June 26, **Elizabethan portraits**, John Cooper; June 30, **Nature poets & painters of the 19th century**, Deborah Froome.

ROYAL HORTICULTURAL SOCIETY

New Hall, Greycourt St, SW1 (834 4333).

June 15, 2.30pm. **The clematis as a garden flower**, Raymond Evison.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456).

June 12, 3pm. **Sundials to atomic clocks**, John Stevenson.

June 19, 3pm. **Floating on air—the story of hovercraft**, Aubrey Tulley.

June 26, 3pm. **Exploring the moon**, Anthony Wilson.

Films at 3pm: June 9, 11, 12, **Woven by hand**; June 16, 18, 19, **Water wheels in Wales & the West Country**; June 23, 25, 26, **Footprints of Brunel**; June 30, **Scanner story**.

TATE GALLERY

Millbank, SW1 (821 1313).

June 2, 1pm. **Sutherland & the visionary imagination**: **Blake & Palmer**, Sarah O'Brien Twohig.

June 3, 10, 17, 24, 6.30pm. **Sutherland: an introduction**, Lawrence Bradbury.

June 5, 12, 19, 26, 3pm. **Analysis of techniques**, a series by Lawrence Bradbury: June 5, **Turner**; June 12, **Millais**; June 19, **Cézanne**; June 26, **Dali**.

June 5, 6, 12, 13, 19, 20, 26, 27, 2.30pm. **Painting of the month**: Mondrian's "Composition with Red, Yellow & Blue", various lecturers.

June 9, 6.30pm. **The new reality**, seminar led by Stephen Willats.

Film: Mon-Fri throughout the month the *South Bank Show* on Sutherland will be shown at noon.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

June 6-27, 3.30pm. **A Closer Look**: June 6, **The Ruskin Pottery covered vase—English art pottery & the Chinese influence**, Jennifer Hawkins Opie; June 13, **Boucher's "Madame de Pompadour"**, Jane Gardiner; June 20, **The Swansea altarpiece—an English alabaster**, Catherine Oakes; June 27, **The Duchess of Manchester's cabinet**, Gillian Darby.

June 8-22, 1.15pm. **The Indian Heritage**: June 8, **The Mughal Garden—a reflection of Paradise**, Eileen Graham; June 15, **Jewelry—the arts of the goldsmith**, Sue Stronge; June 22, **Rajasthan paintings of court life**, Andrew Topsfield.

June 10-24, 6.30pm. **Evening lectures in connexion with the Indian exhibitions**: June 10, **British painters of the Indian scene**, Dr Mildred Archer; June 17, **Mughal carpets**, Dr Jon Thompson; June 24, **Crafts for the Court**, Robert Skelton.

ROYALTY

June 9, 6pm. **The Queen** attends a thanksgiving service & reception to mark the centenary of the Church Army. Westminster Abbey & garden.

June 10: In the morning **The Queen** takes the salute at Founder's Day to mark the tercentenary. Royal Hospital, SW3; 6.30pm. **The Queen** watches the Beating Retreat by the Massed Bands of the Royal Marines to mark the birthday of the Duke of Edinburgh. Horse Guards Parade, SW1.

June 12: 11am. **The Queen** takes the salute at the Queen's birthday parade. Horse Guards Parade. 1pm. **The Queen** takes the salute at a fly-past of Royal Air Force aircraft. Buckingham Palace, SW1.

June 24: 12.40pm. **The Queen** starts the XII Commonwealth Games Relay from the central arch in the forecourt at Buckingham Palace, SW1; 6.30pm. **The Prince of Wales**, Great Master, attends the Order of the Bath At Home. Westminster Abbey.

June 29. **The Queen Mother** visits the Royal Foundation of St Katharine. Butcher Row, E14.

ART

EDWARD LUCIE-SMITH



Comadre Rafaelita (detail) by Emil Bisttram: Anschutz Collection at the Mall Galleries.

THE DUKE OF EDINBURGH opens an exhibition called *Painters of the American West* at the Mall Galleries on June 2. The works—80 of them—come from the Anschutz Collection of Denver, Colorado. The exhibition, sponsored by Mobil, is held in aid of the World Wild Life Fund and continues until July 3. It includes works by a number of celebrated American painters, some infrequently seen in this country. Among them are George Catlin, Frederic Remington, the wonderful romantic land-

scapist Albert Bierstadt and George Bellows, plus two distinguished contemporary artists, Georgia O'Keeffe and Helen Frankenthaler.

□ That highly respected firm Fischer Fine Art celebrate the 10th anniversary of their founding this month. To mark the occasion they have commissioned a group portrait from one of their own artists, Michael Leonard. This shows the present head of the firm, Dr Wolfgang Fischer, surrounded by his fellow-directors and members of the gallery staff. Leonard's solution to the problems posed by painting such a large and complex portrait group is extremely ingenious, and fully worthy to stand beside the great "conversation-pieces" of the 18th century.

□ There is an exciting first one-woman show, at the off-the-beaten-track Coracle Press, of figurative paintings and pastels by the young American artist Sandra Fisher, who was until recently resident in London. The exhibition is called *From Sappho* and the images are shown alongside Sappho translations by the poet Thomas Meyer. Coracle Press has published an attractive booklet in conjunction with the show—its only rival for beautiful catalogues and other booklets is the equally small and equally dedicated Taranman Gallery.

□ This month Parnham House at Beaminster, Dorset, home of the John Makepeace Furniture Workshop and the John Makepeace School for Craftsmen in Wood, plays host to an important international woodcarving seminar. The Open Day is June 13, when visitors can see eminent carvers from Britain, the United States, Nigeria, India, New Zealand and Zimbabwe demonstrating many different types of woodcarving skill.

□ Sad news from the enterprising Photographers' Gallery, which for lack of funds has been forced to shut on Mondays, running from Tuesday to Saturday only. The library there has also been closed to the public. The Gallery is looking for sponsors to help it to give a full service again. It plays an immensely valuable role in the photographic community and, even in hard times, is a thoroughly deserving case. Offers of help to the director, Sue Davies.

GALLERY GUIDE

ALBERT AMOR

37 Bury St, SW1 (930 2444). Mon-Fri 10am-4.30pm. **Bow Porcelain.** The Bow factory was established in East London in about 1745 & in the next 30 years produced very fine table wares, figures, animal & bird models. Until June 24.

BARBICAN CENTRE

Silk St, EC2 (638 4141). Art Gallery, Tues-Sat noon-9pm, Sun noon-6pm. **Aftermath: new images of man 1945-54.** Includes work by Picasso, Giacometti, Matisse, Hans Hartung & Georges Mathieu. £2, OAPs, students & children £1. Until June 13; *The Concourse*, daily 10am-10pm. **Contemporary Canadian tapestries.** 22 large works specially designed to be shown at the Barbican. Until July 4; *Terrace Foyer*, level 5. **Preview**, a photographic study by Suzanne Stanton recording the 14 months of preparation before the opening of the Barbican in March. June 7-Sept 12; *Foyer exhibition*, level 4. **Brenda Moore**, flower pieces in water-colour. June 1-20.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **A Century of Modern Drawing: from Tradition to Innovation.** A loan exhibition from the Museum of Modern Art, New York. About 200 of the Museum's finest drawings. Artists represented include Seurat, Cézanne, Picasso, Matisse, Hopper, de Kooning, Pollock, Rothko & Rauschenberg. June 10-Sept 12. £1, OAPs, students & children 50p.

BUSINESS ART GALLERIES

Royal Academy, Piccadilly, W1 (734 1448). Mon-Fri 10am-6pm, Sat 10am-5pm. **Joan Souter-Robertson.** Paintings, drawings & artifacts by this vigorous lady, now 79, who studied under Lhote in Paris in the 20s. June 3-19.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 9.30am-5.30pm. **French 19th-Century Drawings.** Covers the period from Neo-Classicism to the dominance of the official Salons, with examples by Ingres, Chassériau, Millet & Gérôme. Until June 11. **Old Master Drawings.** June 17-July 10.

CORACLE PRESS

233 Camberwell New Rd, SE5 (701 5762). Mon-Sat 10am-6pm. **From Sappho**, figurative paintings & pastels by Sandra Fisher. May 24-June 19.



Rembrandt self-portrait: etchings at Guildhall.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters.** The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. Until Sept. £1, OAPs, students & children 50p. **FISCHER FINE ART** 30 King St, SW1 (839 3942). Mon-Fri 10am-5.30pm. **Henry Moore**, a major exhibition of bronzes, tapestries, drawings & graphics. Also on show Michael Leonard's group portrait of the directors & gallery staff. June 2-July 2.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Niki de St Phalle.** A warm welcome back to the London exhibition scene for this exuberant pop artist, whose "nanas" are part of modern-art folklore. June 15-July 31.

GUILDHALL LIBRARY

Aldermanbury, EC2 (606 3030). Mon-Fri 9.30am-4.45pm. **Rembrandt Etchings**, 40 etchings from the Guildhall Collection, including self-portraits, studies of beggars & the poor in Amsterdam, &

religious subjects. Until July 2.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri & Sat 10am-6pm. Sun noon-6pm. **In the Image of Man.** Centrepiece of this year's Festival of India, an examination of the perception of the universe through 2,000 years of painting & sculpture. Until June 13. £2, OAPs, unemployed, students & everybody all day Mon & Tues-Thurs 6-8pm £1.

ILLUSTRATORS ART

16A D'Arbury St, W1 (437 2840). Mon-Fri 10am-6pm, Sat 10am-4pm. **Michael ffolkes**, cartoons. June 16-July 3.

KENWOOD HOUSE

The Iveagh Bequest, Hampstead Lane, NW3 (348 1286). Daily 10am-7pm. **Pompeo Batoni** (1708-87) & his British patrons. Batoni was the leading portrait painter of his time in Rome & was popular with those on the Grand Tour. June 8-Aug 30.

MALL GALLERIES

The Mall, SW1 (930 6844). Daily 10am-5pm. **Painters of the American West**, the Anschutz Collection. June 3-July 3. £1, OAPs & children 50p.

ROY MILES GALLERY

6 Duke St, SW1 (930 1900). Mon-Fri 10am-6pm, Sat 10am-1pm. **Dorian Ker**, flower paintings mostly on gold leaf. June 24-July 15.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Watch this Space**, an exhibition about perspective. Visitors can look through a drawing frame & a camera obscura & play some simple drawing games. Until June 27. (Ring 839 3256 for recorded information about gallery events.)

MV NATICIA

Cadogan Pier, Chelsea Embankment, SW3. Tues 10am-10pm, Wed 10am-8pm. **18th- & 19th-century nautical art**, shown aboard the boat. June 8 & 9.

MICHAEL PARKIN FINE ART

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **Hockney & Poetry**, 50 mainly graphic works by David Hockney inspired by Auden, Blake, Cavafy, Eliot, Lear, Spender, Stevens, Rimbaud & Whitman. Until June 12. **POLYTECHNIC OF CENTRAL LONDON**

Regent St Gallery, 309 Regent St, W1 (580 2020). Mon-Fri 8am-8pm. **Bridget Riley Screenprints** 1965-78. June 7-25.

PRIMROSE GALLERY

50 Chalcot Rd, Primrose Hill, NW1 (586 9218). Mon-Fri 10am-6pm, Sat & Sun noon-4.30pm. **The English Countryside.** The original of Edith Holden's *Country Diary of an Edwardian Lady* is on show as well as work by 20 contemporary illustrators. Until June 30.

QUEEN'S HOUSE

Greenwich, SE10 (858 4422). Mon-Sat 10am-6pm, Sun 2-5.30pm. **The Art of the Van de Veldes.** A magnificent retrospective devoted to the greatest of all marine artists, held appropriately at the Queen's House, Greenwich, where they once had a studio. The first exhibition of their work in this country. June 23-Dec 5. 75p, OAPs, students & children 12-16 yrs 40p. Admission free on Mondays.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Closed June 22-24. **214th Summer Exhibition.** Until Aug 15. £2, OAPs, students, children & everybody up to 1.45pm on Sunday £1.35. **Royal Academy Schools Finals Exhibition**, paintings, drawings & sculptures by about 25 of the final year students from the Schools. June 3-11. **Association of Consultant Architects**, photographs, drawings & models illustrating the work of members of the Association. June 19-July 2.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-6pm. **Adrian Stokes, 1902-72.** Adrian Stokes was an eminent art theorist whom many found impenetrably obscure, & a somewhat laborious painter. This retrospective gives a chance to reassess his pictorial achievement. June 8-July 4.

SPINK & SON

King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. **Antique glass paperweights**, made in France between 1845 and 1860. June 24-July 8. **Richard Foster**—views of India & other recent work, oils & watercolours. June 22-July 9.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **Graham Sutherland**, a major retrospective. Until July 4. £1, OAPs, students, children



Three Leaf Figures: Henry Moore at Fischer Fine Art.

12-16 yrs & registered unemployed 50p, children under 12 free. **Paint & Paintings.** An exhibition sponsored by Winsor & Newton to celebrate their 150th anniversary. The main show covers the background & history of artists' materials; & there is a working studio on the lawn with advice from leading experts, painting classes & demonstrations by well known painters. June 9-July 18. **Turner & the Sea.** Watercolours from the British Museum spanning Turner's career from 1794 to 1845. Until June 27.

TRYON & MOORLAND

23/24 Cork St, W1 (734 6961). Mon-Fri 9.30am-6pm **Raymond Ching**, bird paintings & sketches. (See For Collectors on p80). June 8-23.

WHITECHAPEL GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-6pm. **Jannis Kourellis**, a special installation of tableaux & sculpture by a Greek artist who has lived in Rome since 1956. Until June 20.

Out of town

FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-5pm, Sun 2-5pm. **Rampant Lions Press.** A show which celebrates five decades of work by this press, run by Will & Sebastian Carter, whom many believe to be the best fine-letterpress printers now working in England. Until June 27.

MANCHESTER CITY ART GALLERY

Mosley St, Manchester (061-236 9422). Mon-Sat 10am-6pm. **The Italian Proto-Impressionists: The Macchiaioli.** The work of a group of Tuscan painters based in Florence in the mid 19th century who anticipated many of the Impressionist ideas & methods. June 9-July 24. **J.M.W. Turner.** The art gallery celebrates its centenary by exhibiting all its Turners—two oils, 35 watercolours & etchings & engravings. Until July 24.

NORWICH CASTLE MUSEUM

Norwich (0603 611277). Mon-Sat 10am-5pm, Sun 2-5pm. **The Sculptures of Degas**, an Arts Council touring exhibition. June 19-July 18. 50p, children 5p.

TETTENHALL GALLERY

1B Upper Green, Tettenhall, Wolverhampton (0902 741774). Thurs-Sat 10am-1pm, 2-6pm. **Jeremy Crocker**, landscape drawings & paintings. Until June 19

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Planters & Vessels**, pots for flowers inside & outside. Until June 26. **Sea Themes**, toys, jewelry, textiles & ceramics inspired by the sea. June 4-July 3.

JEREMY COOPER

9 Galen Pl, Bury Pl, WC1 (242 5138). Mon-Fri 10am-6pm, Sat 10am-2pm. **Minton Majolica**, 150 items including garden ornaments & sculpted figures & animals by leading French artists. June 7-26.

CRAFTS COUNCIL

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Fabric & Form**,

new textile art from Britain. Abstract work that uses thread or fabric, chosen by Michael Brennand-Wood. June 9-July 4.

Out of town

KATHARINE HOUSE GALLERY

The Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **Linda Gunn-Russell & Alan Whitaker**, ceramics; **George Elliot & Anthony Stern**, studio glass; **George Ture**, wood engravings. June 6-July 3.

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Sutton Taylor**, lustered pots; **Pauline Aitken**, drawings & prints; **Christine Shepherd**, textile constructions. Until June 16.

PARNHAM HOUSE

Beaminstre, Dorset (0308 862204). Wed & Sun 10am-5pm. **Woodcarving**, an international show of contemporary woodcarving. June 2-July 28. £1.50, children 70p. June 13, Open Day when some of the world's greatest woodcarvers demonstrate their craft. £5, children £1.50 (includes admission to house, gardens, workshops & exhibition).

PRESCOTE GALLERY

Cropredy, Nr Banbury, Oxon (029 575 660). Wed-Sun 10am-5pm. **Furniture & boxes in wood**, with carved & painted toys by Frank & Bridget Egerton & new paintings by **Robert Pell**. Until June 13. Drawings & paintings by **Peter Bishop**, prints by **Julia Underwood**, carved & painted toys & mobiles by **Jim Edmiston**, earthenware by **Anna Lambert** & glass bowls by **Lindean Mill**. June 20-July 18.

PHOTOGRAPHY

FESTIVAL HALL

South Bank, SE1 (928 3002). Performance times only. **Beyond the Camera**, an exhibition of photographic portraits on canvas by Christine Murray. June 14-27. **Good Vibrations**, photographs describing music therapy for deaf children.

KODAK MUSEUM

Headstone Drive, Wealdstone, Harrow, Middx (863 0534). Mon-Fri 9.30am-4.30pm, Sat & Sun 2-6pm. **The Enchantment of Architecture**—a personal view by Walter Nurnberg, 150 colour photographs taken in Europe & the Mediterranean. Until July 25.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Bill Brandt Portraits**. About 100 photographs, the earliest taken when Brandt was an assistant to Man Ray in the 1920s. Included are portraits of Francis Bacon, Benjamin Britten, Picasso & Sir Alec Guinness. Until Aug 22. 50p, OAPs, students, registered unemployed & children 25p. **Artists at Work**. Paintings, drawings & photographs giving an insight into how various artists have worked from the mid 18th century to the present. Until June 13.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **Early Soviet Photography 1917-41**. Until June 12. **The Sea Project**, photographs on sea themes by Ian Monroe, Ken Griffiths, Chris Steele-Perkins & Chris Killip. June 25-Aug 28.



Royal Shakespeare Company

Stratford-upon-Avon

24 Mar-25 Sept '82

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Sara Kestelman *Lady Macbeth*
Bob Peck *Macbeth*

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Derek Jacobi *Benedick*

from 10 June

KING LEAR

Michael Gambon *King Lear*
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BRIEFING

SALEROOMS URSULA ROBERTSHAW



Books from William Morris's Kelmscott Press are to be sold at Bonham's
on June 10. Among them is *Chaucer's Works*, with woodcuts after Burne-
Jones (detail of one above), estimated at between £2,000 and £3,000.

□ Another event this month for bibliophiles is the Antiquarian Book Fair,
at the Europa Hotel in Grosvenor Square from June 8 to 10. Among
30,000 books, *incunabula*, MSS, autographed letters, musical scores, maps,
playing cards and pamphlets, visitors may see a Victorian proofing press.
It will be working, and samples of its printing will be available.

□ Sotheby's have three drawings of Brighton Pavilion, two by Pugin and
one by Charles Moore, in their sale of architectural drawings and water-
colours on June 10. They record stages of the Pavilion's development.

□ Christie's South Kensington will sell on June 24 four views of Moscow
by Roger Fenton, made in 1852. Up to £5,000 has already been recorded
for a single image by Fenton, and these Russian photographs are among
his rarest work.

The following is a selection of sales taking place in
London this month. Viewings are usually held a
day or two before the sale. Catalogues, often with
illustrations, can be bought individually or for an
entire season in any preferred subject. Details of
wine sales appear on p113.

BONHAM'S

Montpelier St, SW7 (584 9161).

June 8, 22, 11am. Silver & plate.

June 10: 11am, Modern pictures; 2pm, Printed
books.

June 10, 17, 24, 2.30pm. European furniture.

June 16, 30, 11am. Watercolours & drawings.

June 17, 24, 11am. European paintings.

June 25, 11am. Jewels & objects of vertu; Euro-
pean porcelain.

CHRISTIE'S

8 King St, SW1 (839 9060).

June 9, 11am. Arms & armour.

June 10, 11am & 2.30pm. English furniture; East-
ern rugs & carpets.

June 11: 10.30am. Russian & Greek icons; 11am.
Modern British & Irish paintings, drawings &
sculpture.

June 14, 11am & 2.30pm. Chinese ceramics &
works of art.

June 15, 11am. Portrait miniatures.

June 16, 11am. Modern sporting guns; Jewellery.

June 22: 11am, The Bowden collection of Japanese
arms & armour; 2.30pm, Coins & medals.

June 24, 2.30pm. 19th-century drawings.

June 25, 11am. Cardinal pictures; Paperweights.

June 28: 11am, Continental porcelain & pottery;
6.30pm, Impressionist pictures & sculpture.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

June 9, 16, 30, 10.30am & 2pm. English & Conti-
nental pictures.

June 11, 25, 2pm. Dolls.

June 15, 2pm. Costumes & textiles.

June 21, 5.30pm. Modern British & Continental
pictures, watercolours, drawings & sculpture.

June 24, 10.30am & 2pm. 19th- & 20th-century
photographs.

June 25, 2pm. Art Nouveau & Art Deco.

June 29, 2pm. Motoring art & literature; Oriental
& Islamic costumes, textiles & shawls.

STANLEY GIBBONS

Drury House, Russell St, WC2 (836 8444).

June 7-11, 1.30pm. All world stamps, with
emphasis on British Empire material.

HARMERS INTERNATIONAL

41 New Bond St, W1 (629 0218).

June 29-July 2, 11am. All world stamps.

PHILLIPS

7 Blenheim St, W1 (629 6602).

June 8, 14, 15, 21, 22, 28, 29, 11am. Furniture,
carpets & works of art.

June 8, 2pm. Clocks & watches.

June 9, 23, 11am. Oriental ceramics & works of art.

June 9, noon. Postcards & cigarette cards.

June 10, 1.30pm. Books, atlases, maps & MSS.

June 11, 18, 25, 11am. Silver & plate.

June 14, 2pm. Oil paintings.

June 15, 29, 1.30pm. Jewellery.

June 16, noon. Automobilia.

June 16, 30, 11am. European ceramics & glass.

June 17, 11am. Musical instruments.

June 21, 11am. Watercolours & drawings.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

June 8, 10.30am. Chinese export porcelain.

June 10: 11am, Icons; 2.30pm, British & Contin-
ental architectural drawings & watercolours.

June 11, 11am. English furniture.

June 14, 15, 11am. Books.

June 15: 10.30am, Modern firearms, sporting guns
& antique & modern fishing tackle; 10.30 &
2.30pm, Chinese ceramics & works of art; 8pm,
19th-century European paintings & drawings.

June 16, 11am & 2.30pm. 19th-century European
paintings & drawings.

June 17, 18, 11am. Old Master, 19th-century &
modern prints.

June 22, 11am & 2.30pm. Old Master drawings.

June 23, 11am. Old Master paintings.

June 24: 10.30am, Jewels; 11am & 2.30pm, Medi-
eval, Renaissance & baroque works of art.

June 29, 10.30am. Continental porcelain.

June 29, 30, 10.30am. Autograph letters, literary
MSS & historical documents.

June 30: 11am, Impressionist & modern paintings
& sculpture; 2.30pm, Impressionist & modern
watercolours & drawings.

SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).

June 10, 11am. Oriental ceramics & furniture.

June 17, 11am. English ceramics.

June 25, 10.30am. Costumes & textiles 1600-1980.

Antiques fairs

June 4-12. Fine Art & Antiques Fair, Olympia.

Mon-Sat 11am-8pm, final day until 5pm. £2.

June 8-10. Antiquarian Book Fair, Europa Hotel,
Grosvenor Sq, W1. Daily 11am-8pm.

June 12-15. International Ceramics Seminar &
Fair, Dorchester Hotel, Park Lane, W1. Sat-Mon
11am-8pm, Tues 11am-6pm. £3.50 including cata-
logue; lectures throughout the day by experts, £5
per lecture.

MUSEUMS

KENNETH HUDSON

THIS IS HIGH SEASON for the open-air museums, working-farm museums and museums with nature trails which tend to hibernate between October and March. Two of the oldest have enterprising exhibitions this month. The Avoncroft Museum of Buildings is setting its windmill to work to grind flour and its forge to shoe horses. The Weald and Downland Museum, which is famous for its explanations of building techniques, now offers Plumbing Through the Ages, leading us from century to century up to Victorian times.

□ Two more museums enter the Festival of India arena this month and with adventurous themes. The Horniman compares life in an Indian village with life in Southall; and the Museum of Modern Art in Oxford goes in for Indian wayside shrines and reveals some remarkable things about them.

□ Four other off-beat exhibitions are all well worth attention. The National Maritime Museum has Operation Drake, the international youth voyage round the world; the London Transport Museum takes a nostalgic look at the capital's trams; Camden Works in Bath tackles sheep and the manufacture of woollen cloth in the west country; and the Sainsbury Centre at Norwich is playing host to a connoisseur's selection of armour and weapons from the Tower of London, which is likely to be particularly popular with royalty buffs.

MUSEUM GUIDE

Admission free unless otherwise stated

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **A Choice of Design 1850-1980: Fabrics from Warner & Sons.** Textiles & designs from the Warner Company as a somewhat belated but very agreeable celebration of 130 years of production. June 16-Sept 12.

BRITISH MUSEUM

Gt Russell St, WCI (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Excavating in Egypt.** Centenary celebration of the Egyptian Exploration Society: its creation, organization, discoveries & achievements. Social history & high comedy for the irreverent, archaeology for the pious. Until Sept 19. **From Village to City in Ancient India.** A scholarly Festival of India offering. Ancient Indian civilization in relation to the other great river civilizations of Egypt, China & Mesopotamia, liberally illustrated elsewhere in the Museum. Traces the development of settled life in India from the mesolithic period through to the 10th century AD. Until Sept 5.

British Library Exhibitions:

Japanese Popular Literature 1600-1868. All of it, from novels to guidebooks. One has to accept what the captions say about them. Until June 27. **The Art of the Book in India.** 2,000 years of Indian manuscripts, most illustrated & on many different & strange materials, including bark, palm leaves, gold, silver & ivory, as well as humble paper. Until Aug 1. **Demons in Persian & Turkish Art.** Devils in late 15th- to early 19th-century Persian & Turkish manuscripts. Until Jan 16, 1983.

BURGH HOUSE

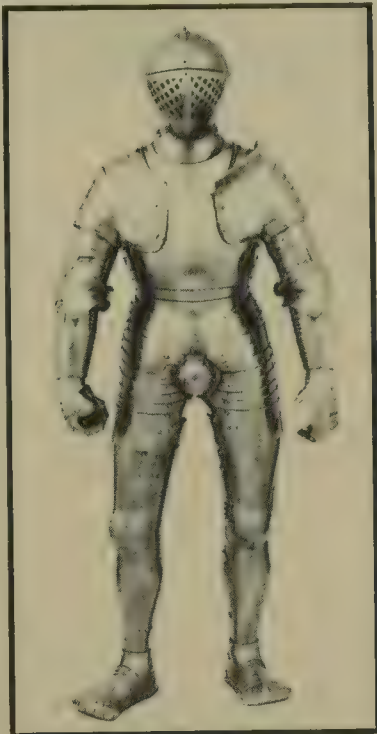
New End Square, NW3 (431 0144). Wed-Sun noon-5pm. **Hill, Grove & Church.** The story of Hampstead's Downshire Hill & Keats Grove area & of some of its more distinguished literary & artistic residents, including Keats, Constable, Rossetti, Aquith & Stanley Spencer. The church is St John's, the last surviving proprietary chapel in London. June 4-Aug 29.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. **India & Britain: Two Peoples, Two Cultures—One Story.** 400 years of India & the British—the East India Company, the Raj, the struggle for independence, India in the Commonwealth. The Court Room of the directors of the East India Company, with the original ceremonial chairs, the Court Minutes, the ballot box & the paintings. The post-1947 Indian migration to Britain is tactfully & sensibly described. Until Aug 15. 50p (includes information folder).

HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **India Here & There.** A mainly photographic exhibition, contrasting the



Armour from the Tower: at the Sainsbury Centre, Norwich.

life in small rural communities in India with the way Indian families live in the Southall district of London. Courageous, imaginative & helpful. Dioramas of Indian life. Until Aug 18.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Cecil Beaton War Photographs 1939-45.** Britain, the Western Desert, the Middle East & China. Now comfortably dug in at the Museum, the exhibition shows Beaton's un-military style as an official war photographer & his profitable talent for making the hackneyed seem unusual. Until Oct 10. 60p, OAPs & children 30p.

LONDON TRANSPORT MUSEUM

39 Wellington St, WC2 (379 6344). Daily 10am-6pm. **Rails in the Road.** Trams served London faithfully, cheaply & noisily for over 80 years & finally disappeared from its streets 30 years ago. Films, slides, photographs, posters & an unrestored horse-tram recall the part these solid, long-lived vehicles played in moving millions of people safely around London every week. June 16-Dec 5. £1.60, children 80p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780.** The London silversmiths in their heyday. Household plate, watchcases, buckles, jewelry & toys. Reconstruction of 18th-century silversmith's workshop. Until 1983.

MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Vasna: Inside an Indian Village.** To set alongside From Village to City in Ancient India, the more sober current exhibition at the British Museum in far-off Bloomsbury. Almost shows what living & working in an Indian village is like. Until 1983. The evergreen **African Textiles, Hawaii & The Solomon Islanders** exhibitions continue, as does **Asante: Kingdom of Gold**, a well-earned runner-up in the Special Exhibitions category of the recently announced 1981 European Museum of the Year Awards. Smaller exhibitions at the Museum throughout June include **Moche Pottery** (figures of people & animals from Peru), **Turquoise Mosaics from Mexico**, & **Art for Strangers**, early take-aways for the tourist trade—saleable stone carvings made by 19th-century inhabitants of the north-west coast of America.

NATIONAL MARITIME MUSEUM

Ronney Rd, SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. **In the Eye of the Wind.** Photographs, maps & other material relating to the Operation Drake round-the-world expedition, in which more than 400 young people from 27 countries took part in commemoration of the 400th anniversary of Sir Francis Drake's circumnavigation of the globe in the *Golden Hind*. Exhibits include a model of the expedition's brigantine, *Eye of the Wind*, lent by Capital Radio which broadcast regular reports on the voyage. Until June 19. **Schweikardt at Greenwich.** Colour photographs by the noted American photographer, on the theme of big yachts & the America's Cup. Until Oct 7.

NATIONAL POSTAL MUSEUM

King Edward Building, King Edward St, EC1 (432 3851). Mon-Thurs 10am-4.30pm, Fri 10am-4pm. **The Post Office at War, 1704-1881.** Letters from 18th- & 19th-century campaigns. Development of the Indian Army Postal Service, which achieved great things years before the British Army got round to anything similar. British military uniforms, as shown on the stamps of the world. Until July 16.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Science in India.** Science, technology & medicine in India from early times to present day. Large final section on contemporary developments, including nuclear power, space research, transport & agriculture. Do-it-yourself technology, with lessons for the prodigal West, includes a three-wheel taxi, based on a motor-scooter, & a biogas plant, which deals with animal waste, provides an energy source & yields a rich fertilizer. Until Aug 1. **The Great Cover-Up Show.** Items from the Museum's collection of protective clothing. There are costumes worn by those involved in bomb disposal, motor racing, steel-making, ballet dancing & firework lighting. Children's activities. June 24-Feb 28, 1983. 80p. OAPs & children 40p. **This Is It.** A contribution to Information Technology Year. The history of methods of recording information. How computers, micro-electronics & telecommunications produce, store, transmit & occasionally foul up information. Until Aug 15.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **The Indian Heritage.** The V & A's main 1982 exhibition. Decorative & fine arts of India before the Raj took over. Until Aug 15. £1.50; OAPs, students, unemployed, children & everybody Sat & Sun, 50p. **India Observed.** The landscape, monuments & people of India, as seen by British artists, professional & amateur, between 1760 & 1860. Images from the age of innocence, before racism was invented. Until July 4. **Towards a New Iron Age.** The modern blacksmith's craft, prosperous, ingenious & all-too-often folksy. The first international display of today's ironwork from Britain, east & west Europe, Japan & the USA. Examples, some more worthy of respect than others, show the versatility of iron & its masters—firegrates & candlesticks, weather-vanes & necklaces. Until July 11. 50p,

OAPs, students, unemployed & children 25p. The V & A now has a recorded information service—ring 581 4894 for details of exhibitions, lectures & special events.

Out of town

AVONCROFT MUSEUM OF BUILDINGS

Stoke Heath, Bromsgrove, Hereford & Worcester (0527 31363). Daily 10.30am-5pm. Historic buildings from the west midlands, moved to the museum site, include homes, workshops, a granary & a windmill. Milling demonstrations every day except Friday throughout June. Blacksmithing demonstrations on Tues, Wed, Thurs & one day at weekends. Craftsmen builders at work. £1.10, OAPs 75p, students & children 60p.

CAMDEN WORKS: THE MUSEUM OF BATH AT WORK

Julian Rd, Bath, Avon (0225 318348). Sat-Thurs 2-5pm. **Colour Baa.** A fine exhibition & the most dreadful pun of the year. From west country sheep to the nation's back. All aspects of wool production through the ages. Photographs of historic wool houses, churches built from wool profits, weaving sheds & present-day industrial processes & craft techniques. Twice-weekly weaving & dyeing demonstrations. June 14-Aug 29. Admission to Museum & exhibition 60p, OAPs, students & children 30p, family ticket £1.50.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Gods of the Byways: Wayside Shrines of Rajasthan & Madhya Pradesh.** The first of a series of summer & autumn exhibitions on the art & culture of India since Independence. The shrines & the part they play in the daily lives of the desert & hill people, rural gods & goddesses, ancestor worship, & priests. Visitors have the comfort of one of the three best museum cafeterias in Britain. Until June 20.

PLATT HALL

Gallery of English Costume, Rusholme, Manchester (061-224 5217). Tues-Fri 10am-6pm. **Chic 1920-40.** The complete range of clothes including beaded & bias-cut evening dresses, sporting ensembles, beach pyjamas & top hats. **Births, Marriages & Deaths.** Victorian christening robes, maternity binders, bridegrooms' waistcoats & widows' veils. Both June 10-Sept 30.

PORTSMOUTH ROYAL NAVAL MUSEUM

HM Naval Base, Portsmouth, Hants (0705 22351 extn 23868/9). Mon-Sat 10.30am-4.30pm, Sun 1-4.30pm. **I Remember Nelson.** Costumes & sets from Central Television's four-part series on the life of Nelson. Until Oct 31. 30p, children 15p.

RUSSELL-COTES ART GALLERY & MUSEUM

East Cliff, Bournemouth, Dorset (0202 21009). Mon 9.30am-5.30pm, Tues-Sat 9.30am-8pm, Sun 11am-5pm. **Royal Wedding.** The touring exhibition of the dress worn by the Princess of Wales, & some of the wedding presents. June 26-July 18. 70p, OAPs & children 50p.

SAINSBURY CENTRE FOR VISUAL ARTS

University of East Anglia, Norwich, Norfolk (0603 56161 extn 2467). Tues-Sun noon-5pm. **Treasures of the Tower of London Armouries.** Fine pieces from the Tower, where the Director of the Sainsbury Centre was once Keeper of the Blades. Armour made for Henry VIII before he ran to fat, for Robert Dudley, Earl of Leicester, & for Charles II as a teenager. Firearms & edged weapons, many of them with illustrious associations. June 8-Aug 29. 50p.

WEALD & DOWNLAND OPEN AIR MUSEUM

Singleton, Chichester, W Sussex (024363 348). Daily 11am-6pm. Traditional buildings from Sussex, Kent, Hampshire, Surrey. Displays of building crafts & materials. Demonstrations of plumbing through the ages on June 13, 20 & 27. £1.20, OAPs & children 70p.

YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 1-5pm. **The Vikings in England & in their Danish Homeland.** An Anglo-Danish exhibition covering the 8th-11th centuries & attempting the far from easy task of convincing us that the Vikings were better than we thought. Exhibits from museums in Britain & Scandinavia, with about half from the Coppergate excavations, York. Very fine catalogue. Until Sept 30. £1.50, children 75p.



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BRIEFING

RESTAURANTS JOHN MORGAN

"SWEET THAMES!" I had proposed to begin, quoting Edmund Spenser, "run softly, til I end my song." The idea was that I would make my way along the river, stopping for a bite here, a drink there, and so recommend a fancy way of passing a summer week. And what happens? A virus strikes. There are two points to be made. It is clearly not the case that a man who eats well at places of quality is immune to physical affliction; indeed there may be some who would suggest that I'm served right to be so afflicted given the kind of stuff I eat and drink on your behalf. The second point is that it is folly to make plans.

And so, instead of declaiming Spenserian lines, I croak praises of rather fewer places than I would have wished. Next month I hope to repair the damage. On the Thames I went to the **South of the Border** restaurant and recommend it as the kind of place you would expect producers and stars of London Weekend Television to visit. It is smart, upstairs and downstairs, reasonably priced and friendly. The staff are wearing mini-skirts once again. More particularly I would recommend the **Tate Gallery** across the water on the north side. While I was there the Landseer exhibition was on and it was well I went to it after rather than before lunch. All those dogs; all that gore; all those bleeding animals triumphed over by the masters of the hunt. On the other hand those who love hunting might have their appetite whetted by the prospect of venison.

Received opinion about the Tate has always been that its wine list is the wonder of London. The food is good and the ambience elevated if you like to eat in the company of MPs, mostly Tory, who have nipped down the road from the seat of power. I had an unusual hot vichyssoise at £1.35 but my friend began with a salad named after Joan Cromwell. Elisabeth Joan was no less and no more than the wife of Oliver Cromwell; the menu informs us he was Lord Protector of England 1653-58. This amazing Grand Sallet was composed of almonds, shrimps, raisins, pickled cucumbers and pickled french beans in a cream sauce, price £2.80. Later I had the worthy steak and kidney pie at £2.90; my friend, the Elizabeth veal kidneys florentine at £4.55. This, it seems, was a popular dish some 400 years ago on the same stretch of the Thames. How nice that even offal can provide a sense of historical continuity.

But here, apart from the Rex Whistler murals lending the restaurant a touch of class, the wine is the thing. Word of mouth, for once, was true. The list is puzzling in its quality and price. If the Tate can do it the inevitable thought is why can't other cafés in London do the same? Let's dip at random through the current list. Here is a French-bottled Morgon, Marc Dudet 1976 at £5.20. I have bought it in restaurants at £8. Or consider a Château Talbot 1967 at £8.90. Just think what that would cost you next time you step out to chew. A Puligny-Montrachet 1978 was what I drank and fine it was and it cost only £7.50. And there was, at only £1.30 for a third of a gill, a Fonseca-Guimaraens 1964 port.

The virus notwithstanding I rose from my sick bed and searched for another river to pursue my song. I found handily on the Wye, just down from Ross, not far from Hereford, an out-of-the-way but fine place, **Ganarew House**. Brian Stockwell, the proprietor, introduced pony trekking to Wales for which many will forgive him. Only 16 or so can eat in the elegant restaurant—the Hapsburg decorative influence is mysteriously strong on the Welsh border—and they can eat well. Devilled prawns and steak au poivre were my choice and they were fine. This place is not easy to find but it is worth it for the view as much as the food and comfort. South of the Border, 8 Joan St, SE1 (928 6374). Mon-Fri noon-2pm, Mon-Sat 6-11pm. cc All ££

Tate Gallery, Millbank (834 6754). Mon-Sat noon-3pm. cc None ££
Ganarew House, Ganarew, Nr Monmouth, Gwent (0600 890442). Mon-Sat 1-2pm, 7.30-10pm, booking essential. cc None ££

THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Be = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Andrea

22 Charlotte St, W1 (580 8971). Sun-Fri noon-3pm, daily 6pm-3am.

The best chellow kebab in town, cooked freshly. The décor is new & grand, & you can eat until 3am & on Sundays. cc All £

Anemos Kebab House

34 Charlotte St, W1 (580 5907). Mon-Sat noon-3pm, 6pm-midnight.

If you like Greeks as they like themselves, & happen to be young, it's yours. cc All £

Café Royal Grill Room

68 Regent St, W1 (437 9090). Daily 12.30-2.30pm (except alternate Sats), 6.30-11pm.

The extravagance of the décor may be a bit indigestible to modern taste, but those robust enough to enjoy its rococo indulgences are also likely to be rewarded by the cuisine which is rich French. cc All £££

Chez Victor

45 Wardour St, W1 (437 6523). Mon-Fri noon-2.30pm, Mon-Sat 6-11.15pm.

Magnificent lobster thermidor in a wilfully shabby yet elegant French place where the menu seldom changes & the clientele is literary & theatrical. cc AmEx ££

Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the menu, have stood the test of time. Expensive wine list. cc All ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Re-opened exuberantly in new hands. Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. cc All ££

L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy & often crowded, this long-established Soho restaurant maintains the consistently high standard of its menu—the cuisine is French & wines. cc AmEx, DC £££

La Famiglia

Langton St, SW10 (351 0761). Daily 12.30-2.45pm, 7.30-11.30pm.

Home-made pasta & attentive service have built a loyal clientele for this Italian restaurant in Fulham. cc All ££

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche, now awarded the Michelin Guide's ultimate accolade of three stars, can deliver about the best food & wine in London. cc All £££

Grapes

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight.

Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with the sound of live jazz. A bonus in the London scene. Much recommended. cc A Bc ££

Interlude de Tabillau

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £15 for lunch & £19 for dinner includes half a bottle of wine, three-course meal, delicious canapés to whet your appetite & pâtisserie with coffee. Beautifully presented light French food. cc All £££

Au Jardin des Gourmets

5 Greek St, W1 (437 1816). Mon-Fri 12.30-3pm, Mon-Sat 6.30-11pm.

Everything here is excellent, including the service. Really fine French cooking. Private without being small. cc All ££

JB's: The City Brasserie

Plantation House, EC3 (623 8234). Mon-Fri 8am-8pm.

Follow the stock market or the gee-gees while you eat & drink at a large & brightly coloured eating place in the City. It should be fun as well as a place for good food & drink. Parties by special arrangement. cc All ££

The Khyber

56 Westbourne Grove, W2 (727 4385). Daily noon-3pm, 6pm-midnight.

Particularly well spiced Indian food, served quickly & courteously. Bright surroundings & scent of incense. cc All £

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large & bustling source of gossip column stories. cc All ££

Leith's

92 Kensington Park Rd, W11 (229 4481). Daily 7.30-midnight.

Fashionable food, décor & clientele. A pricey treat for fans of Prue Leith. cc All £££

Little Akropolis

10 Charlotte St, W1 (636 8198). Mon-Fri noon-2.30pm, Mon-Sat 6-10.30pm.

Worth visiting for food other than Greek, especially the pancakes, & also for its intimate & courteous air. cc All ££

Maggie Jones's Restaurant

6 Old Court Pl, W8 (937 6462). Mon-Sat 12.30-2.30pm, daily 7-11pm.

Sawdust on the floor, a prowling tortoiseshell cat & old bench seats with high backs give a farmhouse atmosphere to this restaurant just off Kensington Church Street. Eat heartily of the cauliflower cheese, chicken & artichoke pie or beef olives. cc All ££

Ménage à Trois

15 Beauchamp Pl, SW3 (589 4252). Mon-Sat 11.30am-2.30pm, 5.30pm-12.15am.

Artfully mirrored, smart Knightsbridge basement with cocktails & live piano music. Menu composed of starters in the *nouvelle cuisine* style which can be on the meagre side for hungry diners. cc All £££

Nontas

16 Camden High St, NW1 (387 4579). Mon-Sat noon-2.30pm, 6-11.30pm.

Friendly, relaxed & very good value for money. Excellent drawings of Cyprus on the walls. cc A, DC £

Parkes

5 Beauchamp Pl, SW1 (589 1390). Mon-Fri

12.30-2.45pm. Mon-Sat 7-10.45pm.

Pretty connecting rooms, floral arrangements at the table & some unusual dishes in a five-course set meal. cc All £££

The Savoy

The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant: daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful & it is possible to eat relatively cheaply. But the lobster was £15.90. cc AmEx, Bc, A ££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, who has taken over as head chef, now offers a three-course surprise luncheon, different each day, at £19.50. Recent examples have included oyster salad, breast of chicken wrapped in pancakes with truffle sauce, & champagne sorbet. Pleasant surprises indeed, cc All £££

Sheraton Park Tower, Le Café Jardin

101 Knightsbridge, SW1 (235 8050). Daily 7am-midnight.

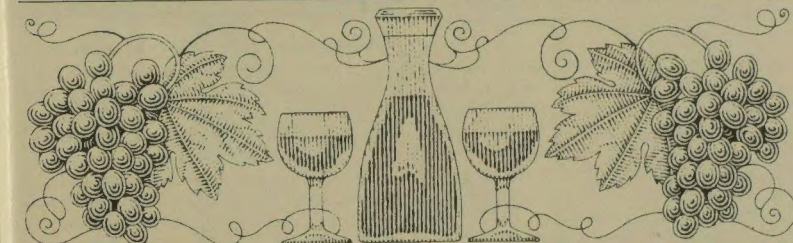
Airy & cheerful, the food plain & not expensive for the area. Desserts & cheeses much recommended. cc All ££

Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential up to several weeks ahead, cc AmEx £££

WINE BARS



Wine bar information based on *Which? Wine Guide 1982*, published by Consumers' Association and Hodder & Stoughton at £5.95. Where two prices for a wine appear (eg 60p/£3), the first is for a glass & the second for a bottle.

The Archduke

Concert Hall Approach, South Bank, SE1 (928 9370). Mon-Fri 11am-3pm, Mon-Sat 5.30-11pm.

Live music every night from 8.30pm, usually light jazz, makes for a jolly atmosphere here. The list shows 39 wines from 11 different countries, with mainly cheaper varieties chosen. House red is a Rhône wine—regional French wines are so often good value—the white is a Blanc de Blancs supplied by the Ebury Wine Company, and both are 65p/£3.25. House champagne is £9.10 & is fresh & dry. Food is traditional with pies & terrines as well as good salads—venison sausages are a worthwhile speciality at £2.60 with trimmings, "definitely not too deer" if you can stomach that.

L'Artiste Musclé

1 Shepherd Market, W1 (493 6150). Mon-Sat noon-3pm, 5.30pm-midnight, Sun 7-11pm.

Another would-be "typical French bistro" bar with tables on the pavement from which you can watch the colourful passers-by. The list shows 26 wines with three good house wines: they ship the LeBégue-bottled Bordeaux themselves & import the white from the Loire. Both are £3.45 a bottle. The pink is a balanced Provençal VDQS wine & is worth its slightly higher price of £3.75. Prices are reasonable throughout, though the choice is fairly obvious. 1979 Muscadet is £3.95 & 1979 Chablis £5.35—both good value. There is a hot dish daily such as ragoût d'agneau or boeuf bourguignon as well as pâtés, cheese, quiches & salads.

Bow Wine Vaults

10 Bow Churchyard, EC4 (248 1121). Mon-Fri 11.30am-3pm, 5-7pm.

This City bar, with a retail outlet attached, provides the traditional Victorian décor & atmosphere favoured by its City clientele. It has an impressive list of about 120 wines & the quality is high with preference given to shippers such as Louis Latour.

Prosper Maufoux & Trimbach. They ship the good house wines themselves from Corbières at 70p/£3.45. As might be expected claret plays a large part & offers several good buys: the 1978 Côtes de Fronsac is £4.40, 1971 Ch la Croix is £10.70 & even bin claret is good at £4.35. For those

who want something slightly unusual there is a 1979 Sauvignon de St Bris from Burgundy at £4.78. Loire wines are more than interesting: 1980 Savennières Ch de Chamboureaux is substantial & balanced at £5.20 & there are two sweet wines—1976 Quarts de Chaume, light & sweet at £8.25, & even better value 1947 Vouvray moelleux, rich but not heavy, at £25. The regional & Rhône wines offer good value, too, as do some of the German wines: 1975 Wehlener Sonnenuhr Spätlese is £5.96. The food counter provides well filled sandwiches & a good choice of cheese or there are 10 different dishes such as ham & spinach pie. The menu changes daily. There is a proper restaurant in the basement, with good wine service.

This month's wine auctions include:

June 9, 10.30am. Important wines. Sotheby's, 34/35 New Bond St, W1 (493 8080).

June 10, 11am & 2.30pm. Finest & rarest wines & collectors' pieces. Christie's, 8 King St, SW1 (839 9060).

June 14, 6pm. End of bin & wines for everyday drinking. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

June 17, 11am. Vintage port, madeira & cognac. Christie's.

June 23, 10.30am. Fine & inexpensive wines & vintage port. Sotheby's.

June 24, 11am. Claret & white bordeaux. Christie's.

Peta Fordham's Wine of the Month:

I cannot recollect a Muscadet which gave me as much pleasure as Domaine de la Grange 1980. Bottled *sur lie*, this wine is at once clean, full and fruity—an ideal wine for summer drinking. Available from Saltmarsh & Druce, 44 Market Street, Witney, Oxon (0993 3721) at £3.40, or from Harrod's, Knightsbridge, SW1 (730 1234) at about £4.

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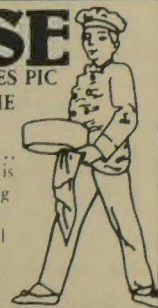
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BRIEFING

OUT OF TOWN ANGELA BIRD

THE NATIONAL TRUST begins a two-month festival of more than 100 events in houses and gardens around the country. These include a Gainsborough Rout in Bath (June 17), an Edwardian fête at Polesden Lacey (June 23-26) and a theatrical garden party at Cliveden (June 27). Full details from the Trust at 42 Queen Anne's Gate, SW1 (222 9251).

□ A series of 24 concerts is to be held in stately homes between now and the autumn. This month's events include the Academy of Ancient Music at Woburn Abbey (June 20) and at Ragley Hall (June 27) and the English Concert at Clearwell Castle on June 20. Details and box office: BMW, 21-23 Chilworth St, W2 (402 7128).

□ Graceful east coast sailing barges, with huge loose-footed sails, are still operated by enthusiastic amateurs and can be seen competing in this summer's barge "matches". The Blackwater Match at Maldon, Essex, is contested on June 12; the Blue Circle Passage takes barges from Gravesend in Kent to Pin Mill in Suffolk on June 19 and 20; and the Pin Mill Match is raced over a triangular course off Harwich on June 26. Before and after the events the barges lie in harbour for closer inspection. In Ipswich docks from June 20 to 25 the 80 foot craft will augment a rally of traditional sailing craft which starts on June 12 and includes Dutch sailing boats and traditional oyster smacks. Also an exhibition of maritime paintings.

Readers should send a stamped addressed envelope to organizations when requesting information on events listed below.

June 11-27. **Aldeburgh Festival.** Programme includes performances by Kent Opera, the English Chamber Orchestra, the Royal Shakespeare Company & Sadler's Wells Royal Ballet. Box Office, High St, Aldeburgh, Suffolk (072885 3543).
June 12-17. **Three Peaks Yacht Race.** The sixth year of this race for crews composed of yachtsmen & fell-runners. Competitors start at Barmouth in Gwynedd & sail to Caernarfon where the runners, each carrying a rucksack of survival equipment, make the 23-mile round trip to the summit of

Snowdon. They then sail to Ravensglass in Cumbria & ascend Scafell Pike; & finally sail to Fort William & scale Ben Nevis. The winner is the first team back on board at Fort William.

June 12-20. **Robert Burns Festival.** Celebration of Scotland's national poet begins with the Holy Fair on June 12 & continues with debates, exhibitions of MSS, ceilidhs & concerts. Various venues in Ayr, Kilmarnock & Largs, Strathclyde (0292 43700).

June 17, 10pm. **Gainsborough Costume Ball or Rout.** 18th-century costume is worn at this National Trust Festival event. Assembly Rooms, Bath, Avon (Rout Secretary, 6 Cavendish Pl, Bath). £15 including champagne & cabaret.
June 18-23. **St Magnus Festival.** Peter Maxwell Davies's festival of music, theatre, poetry & exhibitions. Kirkwall, Orkney (0856 2433).

June 19, 11am-6pm. **Mammoth Medieval Market.** Book-binding, lace-making & other crafts; also minstrels, dancing & entertainment in medieval dress in the grounds of a moated castle. Allington Castle, Nr Maidstone, Kent. £1, children free.

June 19, 10am. **Brixham Trawler Race.** Some 60 trawlers race over a 7 mile course in Tor Bay. Views from Brixham, Paignton & Torquay, Devon.
June 19-26. **Broadstairs Dickens Festival.** Victorian events, parades of costumed Dickens characters & a stage version of David Copperfield. Broadstairs, Kent (0843 62853; from June 14, 0843 61118).

June 19-Sept 11. **Minack Theatre Festival.** Golden Jubilee season for this open-air seaside theatre includes, from Aug 16 to 20, a new production of Shakespeare's *The Tempest*—the play with which the theatre opened in 1932. Porthcurno, Nr Penzance, Cornwall (0736 72471).

June 20, 10am. **Aberdeen Highland Games & World Caber Tossing Championships.** Hazlehead Park, Aberdeen. £1, OAPs & children 50p.

June 20, 11am-5.30pm. **Brass Band Festival.** Twelve marching bands entertain in Chatsworth's gardens, renowned for their cascade & fountains. Chatsworth, Nr Matlock, Derbys. £1, children 50p; combined ticket for house & garden £2.50, OAPs £1.50, children £1 (family ticket £6).

June 23-26. **Xanadu: a Vision in Flowers.** Displays for the National Festival of Flower Arrangement. Brighton Centre, Brighton, E Sussex. Wed 10am-8pm, Thurs 10am-3.30pm, Fri 11.30am-8pm, Sat 10am-5pm. £1.50, children 50p, last day £1 & 50p.
June 23-26, 7.30pm. **Edwardian Fête.** Garden events include music hall, strolling players & fireworks. Polesden Lacey, Dorking, Surrey (31 57223), £3, children £1.50, vehicles £2.

June 25-27. **Aldershot Army Display.** Military displays & a daily tattoo. Rushmoor Arena, Aldershot, Hants. Fri 2-9.30pm (tattoo 7pm), Sat, Sun, 9.30am-7.30pm (tattoo 2.30pm).

June 26, 8am. **Church of England Pilgrimage.** Services in the Abbey ruins attract 4,000 pilgrims, culminating in a procession at 3pm from St John's Church to the Abbey for evensong & blessing. Glastonbury, Somerset.

June 26, 10am. **Woodford Air Show.** Flying dis-

THE NATIONAL TRUST FESTIVAL '82

Start of a two-month festival: see introduction.

plays from 1.30pm, with the Red Arrows & the Falcons free fall team. Stockport, Nr Manchester. £2.50, children £1, or £8 for car with all passengers.
June 26, 2.30pm. **Youlgrave Well Dressing.** After the Blessing, the floral displays remain until July 1. Youlgrave, Nr Matlock, Derbys.

June 26, 27, 10am. **Game & Country Fair.** Gundog trials & demonstrations of shooting & fly fishing are among the attractions in this wildlife park. Cricket St Thomas, Nr Chard, Somerset. £1.80, children 95p includes admission to park.

June 26-July 11. **Ludlow Festival.** Shakespeare's *Richard III* is performed in the ruins of Ludlow Castle, with concerts in nearby stately homes. Ludlow, Shropshire (0584 2150).

June 27-July 3, 10am. **Alnwick Fair.** Re-enactment of events at a medieval fair, with craft stalls, ox roast, traditional music & pillory, stocks & ducking-stool. Alnwick, Northumberland.

June 27, 11am. **Theatrical Garden Party.** National Trust event with sideshows & stalls, attended by celebrities from cinema, stage & television. Cliveden, Nr Maidenhead, Berks. Tickets from K. R. Drysdale Ltd, 6 Burke's Parade, Station Rd, Beaconsfield, Bucks. £2.50, children £1.

GARDENS

Blenheim Palace. Home of the Duke of Marlborough. Formal Italian garden, water terraces, conifers & sweeping lawns, & an 8 acre kitchen garden. House contains tapestries, paintings, sculpture & furniture in magnificent state rooms. Woodstock, Oxon. Daily 11am-5pm. House & garden £2.25, children £1.10, garden only, 50p, car park £1.50.

Blickling Hall. Large Jacobean house with formal garden, orangery, mile-long curved lake & colour-matched herbaceous borders. Aylsham, Norwich. Tues-Thurs & Sat 11am-6pm, Sun 2-6pm. House & garden £1.40, children 70p; during June the garden only is open Mon & Fri 2-6pm. 90p, children 45p.

Boughton House. Lakes, lily pond, avenues, rose garden & walled vegetable garden. Adventure playground for children. Also Dower House. Informal plantsman's garden with trees, shrubs & sink gardens. Nr Kettering, Northants. June 13, 2-6pm. £1, children 30p.

Burford House Gardens. Ornamental pools & streams on the River Terne, with lawns, clematis, flowering shrubs & herbaceous plants. Georgian house with displays of flower arrangements, antiques & paintings by local artists. Nursery specializing in clematis & shrubs. Tenbury Wells, Salop. Daily 2-5pm. 90p, children 50p.

Gardens of the Rose. Royal National Rose Society's garden has a landscaped display of 900 named varieties of old-fashioned & modern rose. Shop selling miniature potted roses. Chiswell Green, St Alban's, Herts. From June 12, Mon-Sat 9am-5pm, Sun 2-6pm. £1, children free.

ROYALTY

June 7-9. **The President of the United States & Mrs Reagan** visit the Queen. Windsor Castle, Berks.

June 8-10. **The Queen Mother**, as Lord Warden of the Cinque Ports, tours the Confederation of Cinque Ports & ports of south-east England: June 8, Ramsgate, Margate, Canterbury, Faversham, Kent; June 9, Lydd, Tenterden, Kent; Rye, E Sussex; June 10, Folkestone, Dover, Kent.

June 14. **The Queen & the Duke of Edinburgh** attend a Service for the Order of the Garter. St George's Chapel, Windsor.

June 21. **The Queen**, accompanied by the **Duke of Edinburgh**, reviews the Royal Air Force Regiment on the occasion of its 40th-anniversary year. RAF Wittering, Nr Peterborough, Cambs.

June 21-24. **The Duke of Edinburgh**, Chancellor of Cambridge University, visits the University to confer Honorary Degrees & carry out other engagements. Cambridge.

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